THE ERA

PRETTY PEGGY
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CHRISTMAS WISHES
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...on. Phone: 4545 and 4547 Regent. ESTABLISHED 1837. Publishing Offices: 35, Wellington Street, Strand, London, W.C. 2.

4,237. Registered at the General Post Office as a Newspaper. WEDNESDAY, DECEMBER 3, 1919. PRICE THREEPENCE.

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MR. J. COURT HARVARD.
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Audition at the Holborn Empire on Thursday at 11 a.m.

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MORE ANON!

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A brilliant success.
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A DRAMA OF
THE RED PERIL
By FRANCOIS TUSSAUD.
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MISS LILIAN WARDE. "The English Players." Zurich, Switzerland.

MISS FRANCES WARING, Disengaged Dec. 6, Palace, Redditch. Next week, 334, High-road, Lee, S.E. 12.

MR. CHARLES ALDRED. Disengaged, Dec. 8. Address, 32, Regent-street, W. 1.

MR. ROBERT ASHBY. Disengaged through breach of faith. A.A., or 'phone 2175 New Cross.

MR. TOM BLACKLOCK. This week, The Palladium. Disengaged Dec. 8.

MR. SIDNEY BURT. Disengaged. 19, Patience-road, S.W. 11.

MR. GODFREY CLARKE. Comedian, late Rifle Brigade. Now concluding engagement with Admiralty at White City, W. 12. Offers invited, town only. Dame, Ugly Sister, or Comedy Part. Panto., Revue, or Chorus. 68, Golborne-rd., North Kensington, W. 10.

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MR. JOHN M. FLETCHER. Disengaged. Light Comedy. 77, St. Mark's-terrace, Wrexham, N. Wales.

MR. W. H. GARBOIS. "Neilson-Terry" Company. G.T., Southampton; Dec. 7, T.R., Brighton.

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ROYALTY THEATRE, CHESTER.
Aug. 2, 9, 16, Sept. 6, 13, 20, 27, on.
OPERA HOUSE, NORTHAMPTON.
March 1, April 12, Aug. 2, 9, 30, Sept. 6, 13, 27, on.
THEATRE ROYAL, LEICESTER.
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Then full till May, 1921.
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It serves a population of 500,000.

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The following once nightly only.
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Aug. 9, 16, 23,
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WANTED, Monday next, and Dec. 15, Neeld Hall, Chippenham, Wilts, good Revues or Variety Combination; excellent stage and lighting; good bus. for attractive show. Wire, MILLAR, as above.

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Business good if company good.

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THEATRE ROYAL, BATH.
Vacant June 28 (?), Aug. 2 (?), 23, Nov. 8, Dec. 20, Jan. onwards with exceptions.
KING'S THEATRE, GAINSBOROUGH.
Vacant first three nights of the week.
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(Arrangements complete.)
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Spring and Autumn vacancies.
THEATRE ROYAL, BARRY.
Spring and Autumn vacancies.
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GAIETY THEATRE, HASTINGS.
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PLEASURE GARDENS, FOLKESTONE.
March 11 (3), June 21.
PALACE THEATRE, RAMSGATE.
Dec. 15, Feb 2, 16, 23, March 22, 29.
Once nightly.
London Representative for W. W. Kelly and Opera House, Blackpool.

H. W. ROWLAND'S AGENCY,
52, Shaftesbury-avenue, W. 1.
Regent, 1651. "Topobill, Piccy, London."

ROYALTY THEATRE AND OPERA HOUSE, BARROW-IN-FURNESS.
Lessee and Manager, Mr. Hugh Robertson
WANTED, Wanted, Wanted, First-class Attractions for the following dates: Jan. 19, Feb. 9, March 22, April 5.
Applications re dates to
HUGH ROBERTSON, T.R., Jarrow.

NEW THEATRE, BOSTON.
NEW THEATRE, BOSTON.
NEW THEATRE, BOSTON.
NEW THEATRE, BOSTON.
Once nightly.
(Three nights or full week).
Proprietors,
Scala Theatre (Boston), Ltd.
Man. Dir., G. Aspland Howden.
WANTED, COMPANIES.
Immediately Onwards.
Companies for Dec. 8 and 15 to wire.
ALL THE FIRST-CLASS COMPANIES VISIT AND ARE COMING TO THE NEW THEATRE. This Theatre has the LARGEST SEATING CAPACITY IN THE DISTRICT. Beautifully furnished, good band, and lighting. It has an advantage of possession a large stage, 50ft. wide, 24ft. back, proscenium 31ft., taking 18ft. flats, and capable of effectively producing any play. Five good dressing-rooms, and good admission prices with the large holding capacity WE ARE PREPARED TO OFFER "TOP" TERMS FOR KNOWN COMPANIES, FREE OF COMMISSION.
Apply, re bookings,
MR. WILL DALTON,
57, Parsonage-rd.,
Withington, Manchester.
Wire, Grangeste, Manchester.
'Phone, 193 Didsbury.

WANTED, the Best Companies.
NEW PALACE THEATRE, RAWTENSTALL (Lancs.).
Gen. Man., W. Nicholls.
Population 40,000.
Sharing Terms. Free of Commission.
The Best Companies Required for Several Odd Vacancies.
Once Nightly. Twice Sat.
An Up-to-date Theatre.
Companies wanted for
Jan. 5 and 12.
NEW PALACE THEATRE, RADCLIFFE (Lancs).
Gen. Man. T. Rushton.
Population 35,000.
Population 35,000.
The Best Companies Required for Several Odd Vacancies.
Once Nightly. Twice Sat.
An Up-to-date Theatre.
Companies for Dec. 15, 29, Jan. 12 and 19, to Wire.
For bookings apply and send date sheets to Booking Manager, MR. WILL DALTON, 57, Parsonage-rd., Withington, Manchester.
Wire, "Granbeste, Manchester."

PALACE THEATRE, RAMSGATE.
WANTED, First-class Attraction, Dec. 15, once nightly; mat. Sat.
Apply only, H. W. ROWLAND, 52, Shaftesbury-avenue, W.1. Regent 1651.
WANTED, First-class Company, Dec. 22, Christmas, 6 nights.
E. GRAHAM FALCON, Theatre, Inverness.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

"Monty's Flapper," "Ally."
WANTED, Dec. 15, 22, 29, Mar. 8, Ap. 5.
HALDANE CRICHTON.
15, Bolton-gardens, Teddington.

Second Year of Tour.
"MY OLD DUTCH."
By Arthur Shirley and Albert Chevalier.
Albert Chevalier as Joe Brown.
Supported by his own Company.
WANTED, Spring and Autumn Dates, 1920.
C. INGLE,
Brixton Theatre, S.W.

LOUIS CALVERT in "DADDALUMS."
Prior to London production.
Cast includes Louis Calvert, Edyth Olive, Ernest Hendrie, Margaret Vaughan, W. Edward Stirling, Edward Bonfield, Francis Lister, &c.
"A play full of fine situations and gripping incidents. You can teach Lou's Calvert nothing about acting. . . . He has surrounded himself with a first-rate band of players."—"Sunday Times," Oct. 19.
WANTED, Feb. 9, 16 (?), 23, March 1 (?), 9, 16 (?), 22 (?), April 5, 19, May 17 (?).
Also entire production of "YOU NEVER CAN TELL," with Louis Calvert in his original part.
All communications, W. EDWARD STIRLING. This week, Grand, Derby.

E. HILL-MITCHELSON'S CO'S.
"Ashamed of the Man She Married."
"Somebody's Wife." Star Company.
WANTED, Dec. 22, 29, Jan. 5, 12.
Booked two consecutive weeks Glasgow, Bolton, N. Shields, Jarrow, Nottingham.
E. HILL-MITCHELSON, T.R., Leicester.

For the Great Success at the CRITERION THEATRE.
"OUR MR. HEPPLEWHITE."
WANTED, Feb. 9, Aug. 9, Sept. 27, Oct. 4, 18, Nov. 8, 15, 29. Now booking 1921.
Apply, W. E. Holoway, 7, Ramillies-rd., Bedford Park, W. 11.

"BUZZ BUZZ."
The most successful musical production of the present London season. Still playing to phenomenal business at the Vaudeville Theatre.

WANTED, December 29, No. 1 Theatres or Halls only.
W. FOSTER HORSFIELD, Suite 17-18, 26, Charing Cross-road, W.C. 2.
Telephone: Regent 208.

THEATRES WANTED.

"BETTY AT BAY."
"BETTY AT BAY."
Direct from the Strand Theatre.
Entire London Production Carried.
WANTED, First-class Theatres.
Dec. 29 and Jan. 12 (South).
Also Feb. 16 and 23.
March 1, 15, and 22.
Address, CECIL BARTH,
37, King-street, Covent Garden, W.C. 2.

THE BRANDON THOMAS COMPANY IN "CHARLEY'S AUNT."
Entire West End Production Carried.
Direct from the Garrick Theatre.
WANTED, First-class Theatres.

Jan. 19 (South).

March 8, 15, and 29.
Address, CECIL BARTH,
37, King-street, Covent Garden, W.C. 2.

WANTED,
"The Law Divine,"
Spring Vacancies.
Jan. 5, 12, 19, 26.
Feb. 2, 16.
March 1, 8.
April 5, 19, 26.

DOUGLAS MILLAR,
17, Shaftesbury-avenue, W. 1.

"THE BONNIE BRIER BUSH."
"THE BONNIE BRIER BUSH."
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"THE BONNIE BRIER BUSH."
"THE BONNIE BRIER BUSH."
This tour is proving the most successful of this wonderful play.
For business done this autumn refer to:—
Howard & Wyndham, Ltd., Edinburgh.
Arthur Jefferson, Glasgow.
A. J. & J. J. Wright, Greenock.
J. H. Savile, Perth, &c., &c.
Can be played once or twice nightly.
WANTED, Managers to send Vacant dates, Scotland or England.
DURWARD LELY, c/o Theatre, Perth.

MR. HERBERT SHELLEY'S NO. 1 COMPANY.

WANTED, Dec. 29, for the greatest money attraction on the road.

"A MILL GIRL'S WEDDING."
"A MILL GIRL'S WEDDING."
"A MILL GIRL'S WEDDING."

Wires to Shodfriars Hall, Boston.

Next, Opera House, Kidderminster.
"HOBSON'S CHOICE."
The successful Farcical Comedy from the Prince of Wales and Apollo Theatres, London.
Bookings include P.O.W., Birmingham; Grand, Blackpool; H.M.T., Dundee; Edinburgh; Brighton; Cambridge, Emp., Penge; Hippo., Richmond; Empire, Preston; Palace, Southampton, &c.
WANTED, Dec. 29, Jan. 5, 12, 26 (North), Feb. 23 (South), April 5, 19, onwards.
W. FOSTER HORSFIELD,
Suites 17 and 18,
26, Charing Cross-road, W.C. 2.
Telephone: Regent 208.

"YOU'RE SPOTTED."
"YOU'RE SPOTTED."
"YOU'RE SPOTTED."
"YOU'RE SPOTTED."
"YOU'RE SPOTTED."
Second year of success. A test of time.
Features WILL LINDSAY.
Only Vacancy till March. Monday next.
WANTED, MONDAY NEXT.
MONDAY NEXT.
MONDAY NEXT.
MONDAY NEXT.
This, Met., Abertillery; 15, Halifax.
A. G. HART PRODUCTIONS,
107, Spencer-place, Leeds.
Wire, "Talent, Leeds."

WANTED, good Theatre.
Dec. 8. Dec. 8. Dec. 8.
Dec. 8. Dec. 8. Dec. 8.
"TOMMY'S FRENCH WIFE."
"TOMMY'S FRENCH WIFE."
Unexpectedly vacant through breach of contract. Wire, WARD, 3, Cambridge-cres., Birmingham.

LENA STANTON'S "CRUSOE" PANTO.

WANTED, Jan. 12, on, to follow Hippodrome, Chesterfield.
All coms.,
Palladium, Littlehampton.

LEONARD LAURENCE and DOROTHY WEST-SYMES present
"Mrs. Gorringe's Necklace," "A Bunch of Violets," "David Garrick," "John Glayde's Honour," "A Cigarette Maker's Romance," &c., &c.
WANTED, Dec. 22 and 29,
Dec. 22 and 29,
Dec. 22 and 29,
Jan. 12, Feb. 9 and 16, April 5, various later. Can arrange two or more weeks. This, T.R., Yarmouth; next, O.H., Harrogate.

"MY LADY FRAYLE."
The successful Musical Comedy.
WANTED, Monday next,
Dec. 8, Dec. 8.
ADAMS' AGENCY, 122, Shaftesbury-avenue, London, W. 1. 'Phone, Gerrard 2092.
Or, BENTLEY,
County Theatre, Bedford.

HORACE HODGES,
in
"GRUMPY."
"GRUMPY."
"GRUMPY."
"GRUMPY."
"GRUMPY."
WANTED, Jan. 19 (?), 29, precede Torquay,
Feb. 9, 16, Mar. 15, April 5, 12.
WALTER D. NICOLL,
This, T.R., Grantham. Next, T.R., Bath.

"ROMANC
Cap
V
ROBERT
OURTNEIDGE'S
OMPANIES.
"THE YELLOW
(Anothe
The most
ever
"Daddies."
Haymarket Theatre, W.
"Daddies."
2 Co's Spring.
With Mr. Mollison Kidd
"The Man from Toronto."
3 Companies.
"The Law Divine,"
"Scandal"
2 Co.'s.
"The Arcadians,"
"Petticoat Fair."
Vacant, J.
New Musical Productio
Liverpool (Christmas).
(In preparation),
"Paddy." The next best thing
"THE PURPLE MASK
(Another Yellow
Vacant, Jan. 12, 26, Feb. 2,
A few dates left, Autumn, 1920.

WANTED, First-class Theatres.
Apply,
E. B. NORMAN,
12, Dorncliffe-road,
Fulham.

"THE GIRL FROM CIRO'S."
Entire Garrick Theatre Production carried.
Once or Twice Nightly.
WANTED, Jan. 5, 12, 26 (South).
Feb. 16, 23 (Midlands or North).
April 5, 19, and several dates on.
W. FOSTER HORSFIELD,
Suite 17-18, 26, Charing Cross-rd., W.C. 2.
Telephone: Regent 208.

"TYPHOON."
Laurence Irving's great Dramatic Success. Once or twice nightly.
Entire Production from the Queen's Theatre carried. Full West-End Co.
WANTED, Feb. 2, 16, and a few dates on (to follow Eastbourne and Brighton). W. FOSTER HORSFIELD,
Suite 17-18, 26, Charing Cross-rd., W.C. 2.
Telephone: Regent 208.

"THE LUCK OF THE NAVY."
WANTED, Theatres,
Jan. 12, Feb. 16.
ALEXANDER TELFORD,
58, Shaftesbury-avenue, W. 1.

WANTED, Theatres, Dec. 22, 29, Jan. 12, 19, 26, Feb. W. V. GARROD, 94, Kennington Park-road, London, S.E. 11.

NEVILL GRAHAM'S PRODUCTIONS.
WANTED, First-class Theatres,
Feb. 9, 23,
March 1, 15,
April 12,
Aug. 16, 30.
Nov. 8, 15.
"THE MAID OF THE EAST."

Wanted, First-class Theatres or Halls,
March 1, 15,
April 5, 12,
for
A NEW MUSICAL PLAY
(founded on "The New Boy").
Production, Jan. 26, Grand, Wolverhampton.

NEVILL GRAHAM,
61/63, Brixton-road, London, S.W.
Tel., Brixton 2276.

WANTED, First-class Theatres, HERBERT JAY & ANTHONY ELLIS'S CO., in the world's record farce, "A LITTLE BIT OF FLUFF."
Jan. 26, West of South Wales.
March 1, Midlands or North.
May 3, Midlands or South.
A few weeks for Autumn, 1920.
Apply, PERCIVAL M. SELBY,
7 and 8, Leicester-place, W.C. 2.

MAUD CAMFIELD and GERALD DE BEAUREPAIRE ENTERPRISES.
"SINLESS."
Romantic Comedy-Drama.
"PACING THE MUSIC."
Farce-Comedy from the Strand, and extensive repertoire of West-End Successes.
WANTED, Theatres. Tour opens Dec. 22. First vacancies, Feb. 2, 16, and 23 (Welsh district preferred). CHARLES CLIFFORD, 62, Foxbourne-road, Balham, S.W. 17.

"THE ELECTRIC MAN."
WANTED, March 8, various on, for the Great Farcical Success. HARRY BRISTOW, 9, St. James's-road, Edmonton, N. 9.

"THE GIRL IN THE TAXI."
Famous Musical Comedy.
From the Lyric Theatre, London.
Cast includes Luba Bellew, W. E. Mathews, Patrick Evans, and Cecil Woodings.
WANTED, Jan. 26 (follow Derby), Feb. 2 (precede Golders Green), April 5 (?).
Apply,
HUBERT H. WOODWARD,
102, Charing Cross-road, W.C. 2.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

WANTED, to rehearse immediately, open Monday, for special week, Actor for 2nd Juvenile Part. Wire immediately, HAMILTON BAINES, Theatre Royal, Bristol.

F. G. KIMBERLEY'S CO.
WANTED, to Rehearse at once, Refined Man, for Short Second Heavy. Terms, age, height, refs., photo., to PAUL BECKETT, Hippo., Mexboro.

"SEVEN DAYS' LEAVE."
WANTED, for tour, commencing Jan. 12 (rehearse London, Jan. 5), ladies and gentlemen, in all lines, for above.
Full particulars, age, height, photos., terms, and references (with addresses of same),
RY CHATTELL,
25, Monmouth-road, Watford, Herts.

ARTISTS WANTED.

WANTED, immediately, for long tour of "Hobson's Choice," young, small part Actor, capable of playing little-aged character part and understudy; also young, small part Actors, short; would entertain a capable joint; Lancashire accent essential. Apply, W. FOSTER HORSFIELD, Irish Club, Charing Cross-road, W., Thursday, between 12 and 1.

WANTED, Tenor Baritone (comedy and dance); also Bass, used to quartette work; immediate work. Lowest terms and refs. to Box 578, "The Era."

WANTED, Tenor and Baritone (Leads), for Light Opera Company; must be first-class voices, good appearance and acting experience. Apply Box 568, "The Era."

WANTED,
PRINCIPALS,
CHORUS,
and
ORCHESTRA.
Desiring to join the
CARL ROSA OPERA CO.,
Apply (by letter only) to
The Secretary,
Carl Rosa Opera Co.,
8, Staple Inn, Holborn, W.C. 1.

The tours of late years have averaged 50 weeks each.
A Few Vacancies this Tour.
Engagements now being made for summer and autumn, 1920.

WANTED, Cinema Artists, all lines, for important British productions; photos essential. SIDNEY JAY, London and Provincial Vaudeville Agency, 205, Oxford-street, W. 1. 'Phone, Museum 4329.

ACCRINGTON AMATEUR OPERATIC SOCIETY.

WANTED
Coach for "Tom Jones,"
Feb. 23
to
March 20,
inclusive.

State terms.

WALTER HEAP,
Hon. Secretary.

WANTED Known, Vacancies for a few Gentlemen in "Eyes of Youth" Spring Tour; also good-class small Children. Fullest particulars, photos., lowest terms, KEITH KENNETH, Palace Theatre, Westcliff-on-Sea.

WANTED, several Leading Actors and Actresses for forthcoming film productions. Also refined Ladies and Gentlemen for small parts and crowd scenes, to communicate to the SCREEN CLUB, 17, Shaftesbury-avenue, London. Letters only with photograph. No fees or commission charged for engagements.

WANTED, Smart Dancers and Chorus Ladies, West-End, also provincial work. Call daily 12, other artis's write. SAVOY DIRECTION, 9, St. Martin's-court, W.C. 2.

WANTED, Chorus Girls, for tour. Apply, with songs, 3 o'clock Wednesday, ENID BAIRD BUREAU, 55, St. Martin's-lane, W.C.

WANTED, Partner, gent. preferred, for genuine music hall concern. Full particulars on application, LEONARD C. WAY, 23a, Winstead-street, Battersea Park, S.W. 11.

WANTED, Four Refined Chorus Ladies, good voices, able to move.
Terms, photo., &c.
Rehearse at once.
BROS. HANAWAY,
Alhambra,
Barnsley.

WANTED, smart Chorus Ladies, also Dancers (troupe preferred), Musical Director, Pianist, Comedian for Will Atkins, Fairy. Photo., terms, refs., first letter. HARRY JOSEPH, Palladium, Littlehampton.

WANTED, Ballet Mistress, who can put in and train troupe; also Wardrobe Mistress, who can combine chorus preferred. Terms, photos., and age, HALL, 205, Humberstone-road, Leicester.

WANTED, to open Dec. 8, good conscientious Chorus Ladies. State size, terms, and full particulars, to FRED BUXTON, King's Theatre, Colne, Lancs.

WANTED, Lady Dancers (Schottische and high kicking); rehearse Mon., Glasgow; 12 months' work. Write, CLEMENTS, Hengler's Circus, Glasgow.

WANTED, Boys and Girl Dancers; London theatre. VILLIERS, Chatham House, 13, George-st., Hanover-sq., W.

WANTED, Speciality Ballroom Dancers. Apply to MANAGER, Bohemia, Hampstead.

WANTED, Small Children, over 14 years of age. Also Troupe Dancers.

Apply, EVA BARNES,
6 until 8 o'clock, Tuesday, Wednesday, and Friday,
Percy Hall, Tottenham Court-road.

WANTED, Dancing Instructors, living N.W. district; good opening. Apply, MANAGER, Bohemia, Hampstead.

ARTISTS' WANTS.

WANTED Known, ALF. AUBYNS, DOROTHY, liberty Monday; Revue, Panto. Coms., LEW LAKE, or Lingfield House, Marina, St. Leonard's.

WANTED Known, OSWALD LINGARD, disengaged, character parts, stage management. 83, Portsdown-road, W. 9.

PANTOMIME ARTISTS WANTED

"Whittington."

WANTED, Idle Jack, Second Boy and Girl, Captain and Mate, Chorus Ladies, and useful people in all lines. Apply, by letter only, stating experience and lowest terms, RACON, 50, Hunter-street, Russell-square, W.C.

WANTED,
for
"Mother Goose"
Production,
Principal Boy,
Comedians,
Knockabout Acts,
Small Part Man with Mechanical Goose,
Carpenter,
Wardrobe Mistress,
and
Forty Chorus Ladies,
with good voices essential.
Send photo or call,
BERESFORD & PEARCE,
Hippodrome Buildings,
Manchester.

WANTED, Second Boy and Girl (good working sisters preferred); photos imperative. Refs., terms for long run, HERBERT MORLEY, Producer, Theatre Royal, Bristol.

PANTOMIME ARTISTS WANTED

WANTED, immediately,
Smart Chorus Ladies
for Provincial Pantomime,
Five weeks one town, then short tour.
Call to-morrow, Thursday, with song, between 2.30 and 5.
NEVILL GRAHAM,
63, Brixton-road, London, S.W.

WANTED, for 10 weeks, first-class pantomime tour, really good Quartette or Sextette of Dancers. GEO. ANTHONY, 122, Westminster-road, Birchfields, Birmingham.

WANTED, Chorus Ladies, for resident pantomime; good voices and appearance; height 5ft. 5in. or over.
Apply, D. B. A.,
107, Shaftesbury-avenue, W. 1.

WANTED, Chorus Ladies, nine weeks' first-class Touring Pantomime. Address, with full particulars, height, &c., F. E. CHABOT, 91, St. Martin's-lane, London, W.

WANTED, several smart Chorus Ladies for Pantomime, must be 5ft. 5in., to rehearse at once. Also some for Dec. 15. Cal Irish Club, Rusholme-road, Manchester 10 to 5.30; or write VENTOM SWIFT, 10, Cecil-st., Manchester.

WANTED, Tall Chorus Ladies, for Pantomimes, also clever Troupe of Juveniles; send photos., age and height; must be over 14; also Troupe of Dancers; long tour. Address, HALL, 205, Humberstone-road, Leicester.

WANTED, pretty, refined Dancers, for Resident Panto. Troupes, Revue to follow. Call or write, MAY McGUFFIN, 47, Barrington-road, Brixton, S.W. 9.

MILTON BODE'S PANTOMIME.
NEW THEATRE, CARDIFF.
WANTED, First-class Chorus Ladies for above; to rehearse at Cardiff, Dec. 15, 10 a.m. Salary £3 per week and fares from London. Train leaves Paddington, Sunday, Dec. 14, at 12.30.
Age, height, and references to
MILTON BODE, County Theatre, Reading.

PANTOMIME ARTISTS' WANTS.

WANTED, Panto., by OLRAC and LEON, Comedy Knockabout Comedians and speciality; at liberty through misunderstanding for Captain and Mate, Chinese Policemen, Robbers. Wire, wire, wire, 35, Chantrey-road, Brixton, S.W.

WANTED, Pantomime by
DENBY and DENT,
Comedians,
Last two seasons with
Harry McKelvie, Esq.,
Princes Theatre, Glasgow.
Thanks for offers and inquiries.
Add., 11, A. B. Row, Birmingham.

WANTED Known, NELL RENE, Prin. Boy, HARRY ROUSBY, Comedian. Wire, Palace, Nelson, or perm., 30, Falinge-road, Rochdale, Lancs.

CINEMA EMPLOYMENT.

WANTED KNOWN, THE CINEMA EMPLOYERS AND ORCHESTRAL AGENCY (LICENSED BY THE L.C.C.), 145, OXFORD-STREET, W.1 (30 YEARS' WEST END EXPERIENCE). THE RECOGNISED MEDIUM FOR CINEMA ARTISTS, MUSICIANS, STAFFS, &c.

WANTED Immediately, thoroughly experienced Electrician Operators for high class Picture Theatres, London and Provinces. State experience, age, salary to SCREEN CLUB, 17, Shaftesbury-avenue, London. No fees or commission charged for engagements.

AMATEURS, PUPILS, ETC., WANTED.

WANTED, Amateurs, Aspirants, Music Halls, Theatres, Concert Stage (stamp). Call, afternoons, Mr. D'ALBERT, 3, Stansfield-road, Stockwell-road, S.W.

WANTED, everybody wishing to start in the profession; everything supplied; splendid opportunity. Mr. D'ALBERT above address.

WANTED, Ladies, Gents, starting professionally as singles, duets, double turns, sketches; fine opening. D'ALBERT, above address.

WANTED, Aspirants wishing to be Music Hall, Theatre, Cinema Stars, Film Plot Writers, &c., write to ME for Expert Advice and Information (personal or postal). I can teach them, write them star songs, &c., arrange engagements, provide everything. I am the most experienced teacher. Recommended by Rez Wentworth, Joe Archer, and other stars. See "Stage" advt. Singing, dancing, ventriloquism, &c., taught. Those wanting trial turn, where agent will see and book them if suitable, write, Stage Guide, 1s. Band books sold, melodies composed, band parts arranged, acts, sketches, &c., produced. Stamp for reply. HERBERT COLE (Artist), 39, Burton-road, Brixton, London, S.W. 9. Concerts or known artists provided and managed.

WANTED Known, W. S. Pearce, Theatrical and Variety Agent (licensed by L.C.C.). Author, Composer, Producer, and Tutor; pupils urgently wanted to train for my own and other productions. Est. 1887. Advice free; highly recommended; testimonials; managers also write. W. S. PEARCE, 23, Colet-gardens, W. 14.

Change of Address.
EVA BARNES,
Owing to structural alterations at her Academy at 5, Denmark-street, has removed to
Inns of Court Institute,
corner of Broad-court, Drury-lane.

WANTED, Small Children, over 14.

Apply as above.
10.30 until 1, and 3 until 5.

WANTED, The Cinema School of Tuition, Beginners, Ladies and Gentlemen, to train as Cinema Film Artists. Also in pianoforte and orchestral classes for playing to pictures. Under expert tutors and the personal supervision of 30 years' experienced general and resident West-End management. Terms &c., on application to Head Office, THE CINEMA EMPLOYERS AND ORCHESTRAL AGENCY (Licensed by L.C.C.), 145, Oxford-street, W. 1.

WANTED, Amateurs, good, Ladies and Gents., to prepare and join Ballad Company. Address, Box 541, "The Era."

MISCELLANEOUS.

WANTED, immediately, good Working Stage Manager, practical carpenter (through Leslie Phillips' sudden disappearance); sobriety indispensable. Reference, lowest terms, THE MANAGER, Palace, Barrow.

WANTED, Young Man, competent S.M., A.S.M., or Comedy Parts; height, 5ft. 11in. Write JENNER, 34, Lessingham-avenue, Upper Tooting, London, S.W. 17.

WANTED, Working Acting Manager, for Midland theatre. Full particulars to Box 599, "The Era."

WANTED, first-class Stage Carpenter for Northampton and Opera House, Leicester; also Electrician; open at once. Age, wages, and references to MILTON BODE, County Theatre, Reading.

MUSIC THIS WEEK'S NOVELTIES. PIENA

"EN FURIE," by Chapelier.
"AUX ABOIS," by Chapelier.
(Special Adaptation for the Cinema.)
"LE PETIT MARQUIS," by Creus—Minuet.
Price each: F.O. 1/6, S.O. 1/3, P.C. 6d., E.P. 3d.
FOR SAMPLE PAIR, SEND 2/6. STATE COMBINATION REQUIRED.
OBTAINABLE FROM
MESSRS. CRANE & SONS, Ltd., LIVERPOOL.....ST. HELEN'S and BELFAST.....
GOLDMAN, SOUTH SHIELDS..... 3, CARLISLE TERRACE, BRADFORD.....AND
PIENA 3 BIRCHINGTON ROAD, KILBURN, N.W.6. MUSIC
TELEPHONE: HAMPSTEAD 7246.

MISCELLANEOUS.

GAR KIDDIE'S PANTOMIMES.
WANTED, good Carpenter, also Baggage Man, take full responsibility of scenery; must be good worker and used to handling four loads; produce Regent Theatre, Salford, Dec. 22. Write (with references) GAR KIDDIE, Lacey-st., Widnes.

WANTED, at once, useful Stage Carpenter, who understands gas engine preferred. Also young man, to learn management (resident). Full particulars and refs. first letter, to HARRY JOSEPH, Palladium, Littlehampton.

WANTED, good, reliable Carpenter (young preferred); capable of small parts. Terms, refs., height, age, and all particulars, LAURENCE, T.R., Yarmouth; next, O.H., Harrogate.

WANTED, for Pantomime, Carpenters, Property Men, Wardrobe Mistresses. Apply, MISS SLAUGHTER, 116, High Holborn, W.C.1.

WANTED, Bill Poster, good Ladder-men. Apply, THE WOLVERHAMPTON BILL POSTING CO., LTD., Wolverhampton.

WANTED, First-class Producer, for 3-act Farce.
Also real, live Advance Manager, accustomed to working small towns.
Important tour to follow.
Letters only, with full details re salary and two last engagements, to
HORN CONYERS,
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South Kensington, S.W. 7.

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WANTED, at once, first-class Rep. Violin, able to take Leader when required; also a good Clarinettist, for first-class Cinema in Kent. State terms, experience, and full particulars, to M. D., Cinema, Windmill-street, Gravesend.

WANTED, for Margate Hotel, Lady Violiniste, Rep.; must be good musician and refined appearance. Apply, letter only, AMY PORTER, 6, Buckley-road, Brondesbury.

WANTED, Rep. Violinist, evenings only. Apply, between 2 and 4.30, or after 6 p.m., Hippodrome, Sutton, Surrey.

WANTED, to open Dec. 8, First-class Repetiteur, capable of taking Leader's chair when required; terms, £3 6s.; A.M.U.; state age. J. WHITELOCK, Argyle, Birkenhead.

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WANTED, a good Violinist, to act as Assistant Manager, for small Cinema in Sussex. Write, stating qualifications and lowest salary,
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WANTED, Violinist, for Scarborough hotel, from Dec. 23 to Jan. 4. Apply, A. L. Arnold, 118, Victoria-road, Scarborough.

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Apply for audition,
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The successful tenderer will be allowed to charge for the use of these chairs, and to make collections from persons in the vicinity of the Stand. He will be held responsible for the payment of the rates apportioned on the premises and for the lighting thereof. Dressing room accommodation for the artists is provided at the Stand.
Full particulars of the nature of the entertainments (which must be of high-class character) must be given, and sealed offers, endorsed "Happy Valley," must be sent to my office not later than Saturday, 3rd January, 1920.
The Corporation do not bind themselves to accept the highest or any tender.
By Order,
H. J. WORWOOD,
Town Clerk.
Town Clerk's Office, Southend-on-Sea,
27th November, 1919.

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THE Theatre and the Assets of the above Company are contracted to be sold, the vendor Company is being voluntarily wound up, and the purchaser—MR. W. T. Hill, a Director of the Manchester Palace Theatre—takes possession on the 27th December next.

The Artists Contracts—excepting Contracts relating to Cinema—subsequent to this date, have been cancelled, due intimation of which has been given.

All communications *re* engagements for the Theatre should be made to the purchaser's Booking Agents: Moss' Empires, Ltd., Cranbourn Mansions, Cranbourn Street, London, W.C.

From 29th December next the Theatre will be known as:

THE PALACE THEATRE, SALFORD
(Late REGENT THEATRE).

Joint Managing Directors: ALAN W. YOUNG, PALACE THEATRE, MANCHESTER
(to whom all communications *re* the Theatre should be sent).
H. D. MOORHOUSE, 93, MARKET STREET, MANCHESTER
(to whom all communications *re* Cinema should be sent).

CALLS FOR PANTOMIME.

CALLS FOR PANTOMIME.

LEON SALBERG'S PRODUCTIONS.

"RED RIDING HOOD,"
Alexandra Theatre, Birmingham.
Chorus, Friday, Dec. 12, at 11 a.m. prompt.
Principals, Monday, Dec. 15, at 11 a.m. prompt.
Herbert Barnes,
Producer.

"CINDERELLA,"
Grand Theatre, Brighton.
Chorus, Friday, Dec. 12, at 11 a.m. prompt.
Principals, Monday, Dec. 15, at 11 a.m. prompt.
Gus Hammond,
Producer.

"BABES IN THE WOOD,"
Palace Theatre, Bordesley.
Chorus, Friday, Dec. 12, at 11 a.m. prompt.
Principals, Monday, Dec. 15, at 11 a.m. prompt.
E. A. Ryleston,
Producer.

"JACK AND THE BEANSTALK,"
Theatre Royal, Wolverhampton.
Chorus and Principals, Monday, Dec. 15, at 11 a.m. prompt.
T. H. SOLLY,
Producer.

In conjunction with GEORGE BLISS.
"ALADDIN,"
Opera House, Wakefield.
Chorus, Thursday, Dec. 11, at 11 a.m. prompt.
Principals, Monday, Dec. 15, at 11 a.m. prompt.
Leslie Hawkins,
Producer.

No excuses entertained.

WILL H. GLAZE'S PANTOMIME
(under the direction of F. E. Chabot),
"Red Riding Hood."
CALL
Empire, Wakefield,
Monday, Dec. 15, 11 a.m. sharp.
Principals and Chorus,
No excuses.
Harry T. Butler
(Producer).

PANTOMIME CALL. — Everybody concerned please assemble on stage of King's Theatre, Colne, Lancs, Monday, Dec. 8, at 10.30, and oblige.
FRED BUXTON,
"Cinderella" Pantomime Co.

NOTICE.
Everybody engaged for
MR. HARRY BURNS'
"FORTY THIEVES" PANTOMIME,
Please note, a call for same is on Monday, Dec. 8, at the Hippodrome, Southend-on-Sea, at 11 o'clock sharp. No excuses will be entertained. Artists waiting to receive parts kindly communicate with MR. JOHNNY CLEGG, c/o Harry Burns, Coventry House, 5-6, Coventry-street, W. 1.

WILL Miss Laura Dyson communicate with Mr. F. J. BERRYMAN, 4, Tokenhouse-buildings, E.C. 2?

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Theatre Royal, Hanley,
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"THE THIEF & THE WOMAN."

Play, in Seven Scenes, by Mr. E. Hill-Mitchelson, Produced at the Theatre Royal, Leicester, on Monday, Dec. 1.

The Lone Wolf ....E. Hill-Mitchelson
Duke de Bara .....A. Wilson Wynne
Colonel Duval ..... Bertram Oates
Bibbo ..... Ted Mooney
Captain Henri Darneau
Stanley W. Healey
Major Bombaski ....J. O. Cuthbertson
Jacque ..... L. Somerfield
Louise Thierry .....Miss Evie Conway
Fanchette ..... Miss Elsie Clarke
Ninon ..... Miss Violet Carlyle

There were packed houses here on Monday evening, when Mr. E. Hill-Mitchelson's new play, "The Thief and the Woman," was staged for the first time, and was received with enthusiasm.

The story opens in an apache saloon in the slums of Paris, in which the Lone Wolf, to save the arrest of Ninon, the Countess of Ronelle, claims her as his mistress. In the third scene she is found in the Lone Wolf's garret, where, after a strong scene, she is compelled to accept the apartment in the garret. It is here that Captain Henry Darneau claims her as his wife, to whom he has been secretly married. In the saloon of Colonel Duval's house the Countess is threatened with death or exposure if she will not consent to become Colonel Duval's mistress. She defies all his threats, as she still retains her love for Lone Wolf. The last scene is a particularly good one, and it is here that Lone Wolf is seen by the Countess just before his execution on account of his admitting, to save the Countess, a murder of which he is innocent. The execution is frustrated by the apaches, and the Countess escapes with Lone Wolf. The scenery is all new, and several of the sets were particularly attractive.

Miss Violet Carlyle, who played the part of Ninon, gave a portrayal of exceptional merit, and secured round after round of applause. Mr. Stanley W. Healey is also to be highly complimented on his clever and artistic delineation of the part of Captain Henri Darneau, which evoked unstinted approbation. Mr. E. Hill-Mitchelson, besides the responsibility of being the producer and author, gave a very fine portrayal of The Lone Wolf, and throughout the whole of the play he held the entire sympathies of the audience. Mr. Bertram Oates was a thorough success as Colonel Duval, and Mr. Ted Mooney as Bibbo, Mr. A. Wilson Wynne as the Duke de Bara, and Miss Elsie Clarke as Fanchette shone in the comedy parts; and as Louise Thierry Miss Evie Conway did well. Mr. J. O. Cuthbertson was capital as Major Bombaski.

A.A. COUNCIL MEETING.

The usual Council meeting was held on Nov. 28 at 32, Regent-street, W. 1. Present: Mr. Sydney Valentine (in the chair), Messrs. Norman McKinnel, J. Fisher White, Henry Vibart, Henry Oscar, Percy Clarbour, F. J. Arlton, Dawson Milward, Murri Moncrieff, Misses Lilian Braithwaite, Lisa Coleman, and Phyllis Broughton, Mrs. Saba Raleigh.

Mr. Valentine reported upon his interview with the Home Secretary, who was very sympathetic with the Council's efforts for the protection of girls going abroad.

The Council decided that a donation of £5 5s. be sent to Charing Cross Hospital.

Members will please note that there are two more death levies due—Miss Allen Newell, Nov. 26, and Mr. Jerrold Manville, Nov. 30.

As the number of deaths are now 13, "star card" members are notified that another stamp is due on their books, as a "star card" only carries payment for 12 deaths.

Elections.

Granville Hayes, Jean de Lande, Mary Walker, Mrs. Ethel Williams, Robert Ashby, H. L. Parker, Douglas Ives, Miss Marie Payne, Gordon Stewart, Edward Benson, Arthur Mayne, Noel Barker, Alice Sinclair, Marie McAuley, Hugh Rene, Kathleen Gray, Mina Duncan, John Mason, Arthur Stanley, Elsie Stanley, Stanley Watson, Clarice Batt, Miriam Pritchett.

NEXT WEEK'S CALLS.

LONDON VICTORIA PALACE.—Arthur Prince, Violet Essex, Anna Hana, Sally Fields, Frank Bristol, Scott Gibson, La Veen and Cross, De Wynne Bros., Mark Coney.

LONGTON EMPIRE THEATRE (rehearsal, 1).—Denis O Neil and Pat Thayer, Harry Haywood, Artandore, Campbell and Scott, Jean Fargo, Four Colonial Girls, Juman Vedey.

NELSON PALACE.—Jack Thomas, Leslie Hatton, The Candy Four, Ethel Wynne, Will Walton and company, Kristo and Renee, Celest.

NORTHAMPTON NEW THEATRE (rehearsal, 12).— The Castillians, Fred. Barnaby, Three Laurels, Syd Moorhouse, Val Lesby, Betty Wasnington.

PENGE EMPIRE (rehearsal, 12).—The Great Raymond, Elsie Gregory, Niobe, Olga Sydney, Major Maclain, The Baronals, and Co.

PONTYPRIDD TOWN HALL.—"The Lads of the Village."

READING PALACE THEATRE.—Zomah, Marie Estelle, Bibobi, De Dion Bros., Pathé Gazette, Selwyn, Leo Martin, J. H. Scotland.

RICHMOND HIPPODROME (rehearsal, 12).—"Luck of the Navy."

ROTHERHITHE HIPPODROME.—John Lawson and company, Ellis Barrieton, Allan Rochester's Big Timers, Margon and Vins, The 4 Powers, Reeves and Win, Albert Letine, James Bendon, The 3 De Brays, The 3 Neslos.

SALFORD REGENT.—Cassie Walmer, Zellini, Angel Blanco, Carlton Howard, Geo. Bolton, Effin Trio, Frank Merry, Lawrence and Bowie, Marion Scott, Regent Bioscope.

STIRLING ALHAMBRA (rehearsal, 1).—The John Ridding Opera Co.

WALHAM GREEN GRANVILLE (rehearsal, 12).—Mary Mayfren and Co. in "Tornado," Wood and Ettennoy, Marie Terry, Harry Taylor, Lillie Lassah, Sam Hilton, Gordon and Adams, Zetta and Elda, Pathe's.

(*Other Calls on page 11.*)

Little Evelyn Behenna, who made such a success as Red Riding Hood at the King's Theatre, Hammersmith, Christmas, 1917-18, has been engaged by Mr. J. B. Mulholland to play the same title-rôle at his Wimbledon Theatre this year.

"First-Fiddle Forshaw," a new comedy by Austin Gillow Sweeney, was produced by the Henry Ainley Dramatic Society at the Hanwell Park Theatre on Wednesday last. The Society hope soon to be able to give a performance of "First-Fiddle Forshaw" in the West End or the City.

ACTORS' ASSOCIATION AND THE TOURING CONTRACT.

COUNCIL'S PROPOSAL REJECTED.

BALLOT OF MEMBERS TO BE TAKEN.

The Standard Touring Contract which the delegates of the Actors' Association negotiated with the Touring Managers' Association and the Theatrical Managers' Association was laid before a meeting of the A.A. at the Globe Theatre on Sunday afternoon before an attendance that filled pit, stalls and dress circle almost to capacity.

Quite early in the proceedings it became apparent that there was likely to be a good deal of opposition to the terms of the new contract, and after the details had been gone through and the whole matter discussed an amendment to the Council's proposal—which was that the contract should be accepted as the "irreducible minimum"—was put and carried. The amendment imposes on the Council the obligation to take a referendum of the whole Association.

Mr. Sydney Valentine presided, and was supported on the platform by Miss Lilian Braithwaite, Mrs. Saba Raleigh, Miss Lisa Coleman, Miss Phyllis Broughton, Messrs. Norman McKinnel, Fisher White, Henry Vibart, Sydney Paxton, C. V. France, Henry Oscar, Dawson Millward, Murry Moncrieff, Geo. Tully, F. J. Arlton, Percy Barbour, Cyril Goddard (solicitor), and Alfred Lugg (secretary).

No Need for Storms.

At the outset the chairman said he had seen it prophesied that a stormy meeting was possible. He hoped and believed that that prophecy would be falsified. He could assure them there was no reason or occasion for anything in the nature of storms. They were all working for the same purpose, and were not divided into two camps. They were not enemies—not managers, but actors trying to do their best for each other. If any felt resentful or impatient—well, they could understand that feeling perfectly, but they did not think there was any necessity for anything like an unseemly exhibition. Whatever disappointment there might be on their part, it was not due to any want of trying on the part of the Council. He could honestly and conscientiously say that. They had had a very hard-working year—harder, perhaps, than they had any idea, because the work had been very, very strenuous indeed—so strenuous that their worthy secretary had twice had to give up owing to a breakdown, and he himself had also to give up because he was worked to a standstill. So were other members of the Council. There should be no feeling that any failure to get the contract in a more satisfactory form had been due to any want of trying on the Council's part. (Applause.)

He had very, very strong feelings in sympathy with the touring actor. He had been right through it himself. He began at the bottom at £1 1s. a week—which he did not always get. (Laughter.) He had more or less starved. He had played in stock companies at almost every place on the map; he had been through as bad as anyone in the profession, so he did know what their people had to suffer. Whatever feeling of disappointment there might be on the part of the touring and the provincial actor, that feeling was shared by every one of the members of the Council, and by no one more than himself. He could assure them that if he could have come with a contract perfectly satisfactory, it would have been the proudest moment of his life.

The Managerial Attitude.

When they went to the touring managers first of all they were prepared for trouble; they believed that the A.A. was going to make trouble, and they (the managers) were absolutely convinced that they would have the best of it if there was trouble, and the Council were up against a brick wall. When the original contract was put forward, the managers would have nothing to do with it—they wanted to discuss their own contract. That was the attitude they took up. There was no mistake about their attitude, which was: "If you want to have trouble, you can have it." The A.A. was so young then, and the managers knew they would have the best of it. The Council realised that, and knew they would have to go slowly.

They went through various negotiations, then the Theatrical Managers' Association joined in, and they had to be tackled. There were often very great difficulties to meet, because the managers were busy men, often away in the country, and it was difficult to get representative meetings, and that accounted for a good deal of delay.

Well, negotiations went on until at last they got the managers into a more amiable frame of mind. Certain members of both Associations, honourable men—they were not all bad because they were managers—(laughter)—were inclining to help the Association to the best of their power; but, of course, they did not represent the whole of the managers. There were others who did not want to give anything if they could possibly help it, and that was a great difficulty for the other managers as well as the Association's delegates. Some of those willing to help the Association said they were up against their own members. That all helped to make it exceedingly difficult.

The First Step.

The Union had to put a stop to some of the abuses that had grown up, and obviously the contract was intended to do that in the first instance, and if they could gain any advantage and put a stop to certain grievances, then that contract was worth being taken as a whole. They had to think of that when looking at this particular contract. Did it not help to put a stop to grievances? ("No.") Well, that was a point to be discussed. They (the Council) looked upon it as a first step—not the last step—towards something to put a stop to grievances, so that they might have a foundation on which to build something worth having. They must admit that it was not possible to get the ideal contract in the first year and at the first attempt. That would not be reasonable.

(Voices: "Nobody expected that," and "We don't expect to get it all together.")

He proposed to read out the terms of their original contract, and he wished to say that those demands had not been forgotten or put on one side.

A voice: "Why were they not stuck to?"

Disappointed, but not Discouraged.

Mr. Valentine: I will come to that presently. They are still there—our very reasonable and legitimate demands, and the Council has no intention of abandoning this campaign until they are obtained. (Hear, hear.) We are not going to give way. I am disappointed in this, but not discouraged.

Mr. Valentine then read the original contract, which was printed in "The Era" of June 18 last. These proposals, he said, were still in front of the Council, and they still hoped to get them. In his opinion they would get them, because they were reasonable and fair, and the way to obtain them was by the Association being so strong in numbers and money that the managers would not be able to refuse them. (Hear, hear, and applause.) At present they were not in that position.

What Has Been Gained.

Mr. Valentine then went through the terms of the contract as agreed between the Association's delegates and those of the managers. With regard to payment for rehearsals, he had argued that individually and collectively with the managers, but he had never been able to get them to consent as a whole to payment for rehearsals at the present moment. Their argument was this—he did not admit it—that in London an actor or actress had to rehearse for 4, 6, 8, 9, or more weeks without pay in the past; even lately they had a case of nine weeks. Well, he thought he was right in saying that that never occurred in the provinces, and then a piece might run only a fortnight or even less. He himself, since the war, rehearsed for four weeks, and provided three special suits, which could not be worn in private, and then the play ran a fortnight. He thought that did not occur in the provinces. They had only to rehearse for one or two weeks.

(Voices: "One week as a rule.")

There was not the same hardship on the actor in the provinces that there was in London, because, after a week's rehearsal, as a rule he got a tour. It was the smaller paid people in London they were trying to help, and so it was in the provinces they wanted to help the under-dog first. The contract would prevent even the smallest member of a company from having anything worse, and there was nothing to prevent them getting anything better. Any attempt on the part of a manager, who had treated his people better, to come down, would not be acting in the spirit of the contract, and it would be open to them to attack that man and make him come into line. They should remember there was always the one weapon of the boycott. The contract was absolutely the irreducible minimum. They wanted to feel that nobody would be worse off, but at present many were a great deal worse off.

With regard to the clauses as to rehearsals, an alternative was put forward which he personally was disposed to accept, but their representatives thought otherwise. That was: "One week free up to ten weeks, and two weeks free over ten weeks, and 8th as in London and as in America, for the week's work." He thought it would be a valuable thing to have the week's work standardised over the country and in London. It was a valuable step on the road towards payment per performance. A good many managers would see that it was not to their detriment to pay for performances, but they had been so accustomed to the other methods that it was difficult to change. However, the provincial members would not agree to the 8th because it was thought the small drama people might raise difficulties.

Anyway, he thought the terms of the contract were a slight improvement on existing conditions. ("No.") Nobody was being paid for rehearsals at present. There might be one or two isolated cases. Another important thing was that they were stopping unlimited rehearsals. Also they had the number of working hours fixed. Surely that was valuable, for they now knew exactly how long they could be called upon to rehearse. Before, they could not go until they were told; now they could. Again, rehearsals must be between 10 a.m. and 1 p.m. Some of them in the past had to rehearse after performances at night. Well, that was stopped. There was to be one night's salary for Sundays.

The £3 Minimum.

Mr. Valentine, referring to the £3 minimum, said surely that was something. He knew for a fact that many were getting only £2 10s. ("Shame!" and "What are people to do when they are starving?")

The Chairman: We shall stop the starving by this. He added that he knew a case where a lady playing an important part had to find five costumes, and all for 30s. a week. ("Shame!" and cries of "Name.")

The Chairman. The name of the manager or the lady?

Voices: Both.

The Chairman: It would not be fair to give the lady's name without her consent. The manager was Mr. W. W. Kelly. (Cries of "Shame.")

This contract will stop that. We shall find no more people having to play leading parts for 30s. or £2 10s., but it will be £3 for the smallest part.

Mr. Valentine referred to section (a) of the clauses dealing with once-nightly weeks. He was not satisfied with that. He would rather have 8th, but the proposal was better than appeared in some contracts.

Section (b) twice nightly. They tried very hard for the 30 per cent., but at first the managers would not advance beyond 15 per cent. As they knew, many had paid nothing at all, and if a man had been paying 25 per cent. he should not come down. If he did, they should report the case and they would deal with it.

A Voice: There will be no twice-nightly contracts now, that's certain.

Section (c) was met with loud cries of "Oh!" and voices, "Shall we ever see a once-nightly contract?" "Never."

The Chairman: Again I say that will be against the spirit of the contract.

A Voice: Why not one contract—once nightly only?

Section 2, dealing with the minimum salary for the chorus—£2 10s. a week—was also greeted with cries of disfavour and "shame," "It's only 24s. a week at the present worth of a sovereign," and "Even the baggage man gets £3 a week."

The Chairman: Well, there are very good companies in London paying only £2 for chorus girls—at any rate, up to quite lately. ("Shame.")

Mr. Valentine described Clause 3, referring to the termination of an engagement, as an improvement. Previously it was often a case of little managers giving the notice on their side only. That was put a stop to.

There could be no objection to the clause dealing with competency, said Mr. Valentine. He himself had had to play in recent years at less notice than that provided for.

The clause relating to the artist's abode was not favourably received, but Mr. Valentine said he did not think the artist would suffer, as permission could be given for special cases.

Costumes.

Clause 7 (Costumes), Mr. Valentine said, was surely an advance. ("Yes" and "Not before it was wanted.")

The Chairman: I assure you we feel that just as much as you do. Don't go for us as though we were trying to do you out of something. We had the hardest fight of all for this clause. The better-class managers said, "Of course, you are right, but we have the others to face, and the small managers say they can't afford to do it." My reply was that if they could not afford to do it they should be put out of business. (Hear, hear.) And, added Mr. Valentine, it is by a standardised contract that we shall do it.

Continuing, the chairman said there would be no more cases like the one he had alluded to. The lady would get the minimum and the costumes would be found for her. And, he added, if there is anything wrong with the costumes, let us know. If any part of the dress has been worn by anybody else it must be chemically treated and cleansed. They had insisted on that recently in London, and with success. If it could be done in London, it could be done in the provinces.

Then the clause as to railway fares was better than they had had before. The section as to baggage being carried at artists' own risk was because the managers could not insure private property of which they had no knowledge. It was proposed that they should have some form of insurance of their own to cover artists against any loss incurred in this way.

Illness.

The illness clause, said Mr. Valentine, was the same as in the London contract. They had had cases where absence through illness had been used as an excuse for getting rid of them. The clause would check that. They had received some good suggestions referring to this, and one in particular, which, however, he did not think they would get yet; and that was that if a person was only absent for a night or two, and provided a medical certificate, salary should not be stopped. (Hear, hear.) Eventually he thought they would get that. It was, of course, awkward for the managers if the actor was ill, but it was more serious for the artist—providing he was not malingering. If an artist was ill and unable to carry on, it seemed to him that he should get at least a fortnight's pay. (Hear, hear.) And he hoped they would get that eventually.

Weeks Out.

He admitted that the next clause was not good, but it was better than what was going on. At present they had what they called "Blacksmiths' weeks"—week in, week out. A manager had a little—he would not call it trick, but method—(laughter)—of giving a fortnight's notice that he was going to have a week out. They were going to stop that. (Hear, hear.) Some of them did it, and they were going to challenge it in a court of law soon, so he must not say any more on that point. Of course, the better manager did not have a week out. The little managers are helpless in this case. The big firms grab the best blocks of dates, whether they are going to fill them or not. The little man has to get in where he can.

The "Closed Shop."

Clause 11 was received with loud cries of "No, no."

Mr. Valentine said they must get them all into the Association. We cannot ask the managers to do that for us, he added. If they could get good actors and actresses outside the Association they could not blame them for doing so. It was their business to see to that. They must get stronger and so make it impossible for a man to get a position in future outside the Association. That rested absolutely with them. But the "closed shop" was not practicable for them. In other callings it might be, but an actor always wanted to act.

Disputes.

Clause 12, which deals with disputes, appeared to be not well liked. "Why should we go to arbitration when they won't go to arbitration over the contract?" asked a member of the audience. Another objector answered: "Because they are afraid to see the contract in a judge's hands."

At this point Mr. Arlton rose to a point of order, and suggested that the interrupters should be quiet and wait their opportunity later.

Duration of Contract.

Clause 14, duration of the standard contract, said Mr. Valentine, I like least of all, and no doubt somebody will say something about that. Mr. Valentine reminded the meeting that the contract was not for all time. They would do their best in the coming year to get their people stronger. Let them think of what the Association was now and what it was a year ago. Did not that encourage them? They should be double as strong next year. That is why they accepted the contract.

A Voice: It's not accepted.

Mr. Valentine: By the delegates, I mean, not the Association.

There is no need for heat. We do not want to force this down your throats, he added. You can do as you please. We have no power apart from you, and we understand that. He wanted them to understand that when the managers had met them the better ones said, "We do not know what's going to happen. We have to face the music. If we accept it, will you?" Well, said Mr. Valentine, we had to acknowledge that, but the matter lies in your hands. Failing the approval of this contract, what about the next step? We have had all this before us, and have discussed it over and over again. Of course, some people are always ready for force. I think we should be wrong in contemplating the use of force. We are less than a year old. Our Association is not sufficiently solid or disciplined yet to attempt to enter a struggle. One of the greatest proofs of this was from their own people. Time after time they had been threatened, "If you don't do so and so I shall resign."

If they were a few years old, continued the chairman, no actor would dare make such a threat as that; it would be putting himself out of business.

To talk of resigning was a miserable argument. For a man to say he was going to resign because he did not get everything at once was a contemptible attitude. (Hear, hear.) Their protection fund was very small at present to talk about a struggle. They had to consider what war meant. That was what it came to. It was war. They had all had some experience of that, and knew the suffering entailed. It would mean weeks out of employment, and some would be unable to live without help from the union. "What do you think of that when you talk about a strike?" asked the chairman. "Think what it means for the small actor and actress when we are not strong enough to see them through. Can you blame us?"

Our next course was to get the best we could at the moment as the irreducible minimum in the district, understanding that we intend to get on with our campaign until we have gained our original demands, or even better. But there must not be that threat. After the big strike in America, they had not got such a good thing as this. All they had got was recognition, and the 8th.

There must be no throwing up the sponge in the first round. They wanted to stop that horrible thing called custom in their profession. That in itself would be an enormous achievement.

Little Managers and Big.

The difference between the London and touring contract was that in London all the managers were more or less on the same plane; what was acceptable to some, they could practically all afford. That was not the same in the provinces. They had the big managers sending out tours, and the little manager, and they had to get a standard contract to legislate for all the managers. What the better class man was willing to do the little man said he could not afford to do. Their remedy was to put the man out of business.

Mr. Valentine then read the editorial comments from "The Era" and "The Stage" dealing with the situation, and said the alternative to the contract was one which would put things back for an indefinite time. It meant that they would have to wait until there was a new Council, as obviously the present Council could go no further. A new Council would have to begin negotiations all over again. It would probably be a year before they could come to any definite conclusion on a fresh contract. If negotiations began again, they would have no contract at all to start with, and in the meantime grievances might multiply. He hoped they would very carefully consider the whole matter before voting. They must confirm the contract or repudiate it, and he suggested they should accept it as a minimum for an experimental period.

The Council's Resolution."

Mr. Valentine then moved:—

"That this meeting adopts the draft submitted to it as the irreducible minimum terms to be embodied in the standard contract for provincial, suburban, touring, and stock companies."

The Seconder.

Mr. Henry Oscar, in seconding, said he felt a certain responsibility, as the only candidate returned at the last election who appealed directly for the provincial vote. He had had a good share of bad contracts and shady management on tour, and he was not going to pretend to be enthusiastic over the draft contract. Like many others, he was disappointed. He was hopeful that they would get much better terms, and he certainly stood with the provincial people in maintaining that their moderate claims entitled them to expect far better results. (Hear, hear.) But in expressing dissatisfaction with the contract as a whole, he thought they ought, in fairness, to acknowledge one or two clauses that were a distinct advance on the old conditions. Very small that might be in the aggregate, but, nevertheless, there was a little something that they had not before, and it was because he knew that these advantages were gained as a result of prolonged negotiations, unending discussions, heated argument, and the untiring advocacy of their delegates, that he believed they would be unwise and unjust to themselves to turn down the few things they had because of the things they had not. (Applause.) After all, a slice of bread is better than no loaf. The fact they they had achieved anything at all in their first trade union year was something of which very few trade unions could boast. The actors of America struggled for seven years for bare recognition, and then only succeeded after that violent upheaval, whereas they obtained recognition in the first few months, and, in addition, they had won many points in their programme, and made progress in a variety of directions. The one or two advantages gained were given very grudgingly by certain of the smaller managers, and that section would gladly see the contract turned down, because of the opportunity it would give them of going over the whole ground again, and perhaps taking back a little of what they had given. Hold on to the points won, said Mr. Oscar, and conserve strength and energy for securing reforms in other vital particulars. If they turned this down, and presented a new programme, with all the delay involved, they would be in an infinitely worse position than if they accepted now and gave all their attention in the future to securing amendments to the clauses they considered so unsatisfactory. Let them not waste the result of a whole year's labour. He liked to feel that that contract was the first rung on the ladder, and they must climb higher and higher. Let their next step be—and that was the real remedy—to perfect their organisation. It was all very well to boast about their 5,000 membership, but they had not got 50 per cent. of the touring people in the Association.

("You won't get them with that contract. You will lose them.")

Mr. Oscar: I think that the people who would leave us now are people the Association would be better without. It is because we have not that 50 per cent. that the managers refuse to believe in the determination and earnestness of our people. At one conference their delegation only contained two people who could be said to represent the modern point of view in the country, and they were naturally very unwilling to give anything away to a Council containing only two provincial representatives out of a total of thirty. They should send to the Council a strong provincial element, that could organise the point of view of the provinces with force and understanding.

Managers would never believe there was any widespread discontent while there were thousands outside the union. It was no time to talk about division of forces. When they had an overwhelming majority of members in they could go forward with new resolve until they had really established a charter that would be a lasting benefit to the whole of the profession. (Applause.)

The Amendment.

Mr. Clifford Rean then proposed as an amendment that a ballot of the whole of the members of the union should be taken aye or nay for the contract as a whole. Mr. Rean said he desired to give the committee the very greatest praise for the work they had done during the year. They were up against a brick wall, and could not get diamonds out of it. The provincial members, however, made known their views at previous meetings, and were prepared to go right the way through. Now let everyone have a vote, and then leave it to the new committee in the event of the contract being rejected. (Hear, hear.) He ventured to think that the few little things gained were really worthless except to the ladies. The committee had given away one of the most important things. They in the small companies had insisted on only one week's rehearsal; now for a tour lasting six weeks they were making them give two. That was a very big loss.

Mr. Rean also criticised the twice-nightly clause, and said they could not have got anything less out of the managers, who had made up their minds before the committee went to them. Now was the time to close up their ranks and fight. (Applause.)

Mr. McCabe seconded the amendment, and said that instead of getting anything they were deliberately taking a step backwards. The two weeks' rehearsals was damnable. Why, ten years ago he was paid for the second week's rehearsal. Why give that up now? Referring to the twice-nightly clause, Mr. McCabe said they had heard about the gentleman who paid 30s. and the lady had to find five dresses. Would he not take advantage of the twice-nightly clause? The proposed contract was the damnation of the Association as far as the provinces were concerned.

Mr. Herbert Stanton supported the amendment principally because by accepting it they would be tying their hands for two years. Mr. Stanton also criticised the twice-nightly clause and the non-union clause. When the non-union actor found that he could only obtain an engagement through the failure of a competent actor being obtainable he would jolly soon join the union.

First Actor-Made Contract.

Mr. McCabe suggested that none but provincial members should vote, but Mr. Sydney Paxton opposed. He had been playing in London for some considerable time, and had been in the profession for 40 years, but he had never lost touch with his provincial friends. His feelings were as much with the people travelling from Consett to Spennymoor as with the people who were taking a rest from "Chu Chin Chow." (Laughter.) He objected to being prevented from voting when his sympathies were with the provincials. What he wanted to impress on his provincial friends was this: All previous contracts had been manager-made. This was the first one in which the actors had had a say at all. (Hear,

(*Continued on page 8.*)

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ABERDEEN.
HM. THEATRE.—P., The Robert Arthur Theatres Co.; A. M., Mr. H Anear Nelson.—"The Chinese Puzzle."
TIVOLI.—P., Tivoli (Aberdeen), Ltd.; A. M., Mr. Walter Gilbert.—The Jocks, in "A Nicht at Hame"; Walker and Bunting, in "McTartan's Wooin'"; Arie Kane, acrobat and dancer; Three Beaumonts, equilibrists; May Talbot, violiniste; Martin and Castle, the versatile pair; and pictures.
PALACE.—P., Tivoli (Aberdeen), Ltd.; A. M., Mr. Geo. Neill.—"Caller Herrin."
Boors, The Chemists, 141, Union-street.

ACCRINGTON.
GRAND THEATRE. — P., Victory Theatres, Ltd.; R. M., Mr. Fred W. Green; Mus. D., Mr Geo. Haworth.—The D'Oyly Carte Opera Company opened on Monday in "The Gondoliers," followed on Tuesday by "Iolanthe."
NEW HIPPODROME.—G. M., Mr. J. Leo Connor; Mus. D., Mr. Jas Taylor.—Messrs. Leslie Moreton and G. Heath's company are presenting the popular musical comedy, "The Arcadians."
Boors, The Chemists, 89-91, Blackburn-road.

ATTERCLIFFE.
THEATRE ROYAL.—P., North of England Theatres, Ltd.; R. M., Mr. Wilfrid Bryan; Secretary, Miss A. Bramhall.—Two interesting dramas, "The Green God" and "Clutch of Circumstance," are drawing crowded houses.
PALACE OF VARIETIES.—L., Messrs. Walker and Bennett; B. M., Mr. Arthur R. Walker; A. M., Mr. Edwin F. Gaunt; Mus. D., Mr. Edward T. Allen.—An attractive bill includes Frank Benson, comedian; Vesty, Deane, and Vesty, in singing, dancing, and bag-punching speciality; Lynn and Green, in "Private 'Enery 'Awkins"; James Young's revuette, "All Hands on Deck"; Yank and Jean, burlesque scena; and Buckley James, drawing-room entertainer.

BARROW-IN-FURNESS.
ROYALTY.—L., Mr. Hugh Robertson; M., Mr. T. E. Evans.—Messrs. W. Foster Horsfield and G. M. Green's company in "Hobson's Choice."
TIVOLI.—L., Signor Pepi; M., Mr. G. Johnson.—Power and Bendon, Rosie Gaston, The Five Sports, Sisco, Tom Witt, Alex. Fredson, and Edward Victor.
PALACE.—L. and M., Mr. C. Finch-Hatton.—Messrs. Beresford and Pearce present "Whips and Quips," with the Brothers Morris in the cast. Leslea and Penrose are also on the bill.

BARRY DOCK.
VINT'S PALACE.—P., Mr. Leon Vint; M., Mr. Gordon Williamson.—Nellie Merton and George Rydon in mirth, melody and comedy; George Williams, comedian and actor-vocalist; and pictures.

BATLEY.
THEATRE AND OPERA HOUSE.—G. M., Mr. Perci Leonard; Mus. D., Mr. A. Hirst.—Miss Hero Hathaway's repertoire company present Monday and Tuesday, "Find the Woman"; Wednesday and Thursday, "The Woman in the Case"; Friday, "Camille"; Saturday, "The Scarlet Band."

BOURNEMOUTH.
ROYAL.—S. P., Messrs. David Allen and Sons; S. L., Mme. Gertrude Mouillot; R. M., Mr. Hubert Dunbar; Mus. D., Mr. Tom Brown.—Mr. Fred Terry and Co. in "The Scarlet Pimpernel."
BOSCOMBE HIPPODROME. — Les Rouges et Noirs Entertainers in "Splinters."
Boors, The Chemists, 108, Commercial-road; 76-78, Old Christchurch-road; 50, Charminster-road; 302, Holdenhurst-road, Westbourne; 80, Poole-road, West Southbourne; 20, Southbourne-grove, Winton; 105, Wimborne-road.

BRADFORD.
THEATRE ROYAL.—L. & M. D., Mr. Nat Hepworth; G. M., Mr. Walter Havers; A. M., Mr. Harry Martell, junr.—George Edwardes company in "The Maid of the Mountains."
PRINCES.—P., Mr. Francis Laidler; M., Mr. Frank Yearsley.—J. C. Carlisle's company in "That Little Old Mother of Mine."
ALHAMBRA.—M. D., Mr. Francis Laidler; M., Mr. Philip A. Lennon.—Fred Karno presents "Hustle"; W. H. Brand, eccentric comedian; Jimmy Pullen, comedian; The Gladiators.
PALACE.—P., Macnaghten Vaudeville Circuit, Ltd.; M., Mr. R. Ernest Liston.—G. W. Blake presents "Sky High."
Boors, The Chemists, 60-62, Kirkgate.

BURSLEM.
HIPPODROME.—P., Mr. P. Collins; M., Mr. Johnson.—"The Man with the Silver Badge" is the attraction here.
Boors, The Chemists, 28-30, Queen-street.

BUXTON.
OPERA HOUSE.—P., The Buxton Gardens Co., Ltd.; Sec. & G. M., Mr. F. A. Hastings; Mus. D., Mr. G. F. Burgess.—Mr. D. W. Griffith presents "The Great Love."
HIPPODROME.—L. & M., Mr. Allan Milton.—Aonda, the wonderful Jap.; Calland and Hooper, entertainers; pictures, &c.
THE PICTURE PALACE.—P., Midland Electric Theatres Co., Ltd.; R. M., Mr. George Taylor.—Continuous exhibition daily.
Boors, The Chemists, 46-50, Spring-gardens.

CAMBRIDGE.
NEW THEATRE.—M. D., Mr. W. B. Redfern, J.P., D.L.; Assist M., Mr. P. H. Adams; Mus. D., Mr. Gilbey Briggs.—Messrs. Macdonald and Young, in conjunction with Mr. Robert Courtneidge, present "The Lilac Domino," with Miss Madeline Spicer in the name part, supported by Martin Iredale and a strong cast.

COLCHESTER.
OPERA HOUSE.—M., Mr. Frank J. Pitt.—Charles Hawtrey's comedy, "The Private Secretary."

CARDIFF.
NEW THEATRE.—Sole P. and M., Mr. Robert Redford; Mus. D., Mr. Arthur Angle.—A welcome return visit is being paid here by Mr. Matheson Lang in "The Purple Mask."
EMPIRE.—P., Moss' Empires, Ltd.; A. M., Mr. C. T. Hutchison; Mus. D., Mr. David Griffiths.—Coram and "Jerry," in the popular ventriloquial scene; Jack and Evelyn, in their latest act; Barrett and Knowles, the Green Lizard and his friend; Jack Thompson and Annie Walker, the popular composer and the favourite soprano; Sammy Shields, the ever-welcome comedian; The Eidons, the sensational equilibrists; and Fred Laurier, acrobatic juggler.
Boors, The Chemists, 36, Queen-street; 31, Albany-road.

CASTLEFORD.
NEW ROYAL.—P., The Bristol Theatre Co., Ltd.; B. M., Councillor Hy. Masterman, J.P.—Inez Howard's company is here in "Seven Days' Leave."
QUEEN'S VARIETIES.—P., Castleford Queen's Theatre Co., Ltd.; M. D., Will H. Emerson.—Here are the Delson Trio, Bessie Brenne and Mr. Erard, piano; F. V. S. Clair, Lestrange, Carr Lynn, Selig and Hart, Lamotte.

CROYDON.
GRAND.—L. and M., Mr. Cyril Royce; A. M., Mr. W. J. White; Mus. D., Mr. H. E. J. Nation.—The week's attraction is "A Temporary Gentleman."
EMPIRE PALACE.—M. D., Mr. Charles Gulliver; M., Mr. Eustace Jay; Mus. D., Mr. H. Chapman.—Fred Karno's company in "Mumming Birds"; The Polnski Bros.; Carlton; Dorothy Grey and Peggy Scott; pictures; Torino; Woolmer Young; Rene Ralph and Romani.
Boors, The Chemists, 38, George-st.; 42-44 North End.

DERBY.
GRAND.—P., Theatre of Varieties (Derby), Ltd.; B. M., Mr. Walter Bellian.—Mr. Louis Calvert is appearing in "Daddy-lums" unported by a strong company including Miss Edyth Olive.
HIPPODROME.—P., Theatre of Varieties (Derby), Ltd.; R. M., Mr. H. G. Garnham.—The Wylie-Tate production, "The Follies of 1919."
PALACE.—L. and M., Mr. Edward Avinal.—The sparkling revue, "Cheer-O," holds the boards here.
PAVILION.—P., The Strollers' Syndicate Ltd.; R. M., Mr. C. Watkin Knight.—The Bailbodies Concert Party provide an excellent programme.
Boors, The Chemists, 45-51, St. Peter's-street; 147, London-road; 267, Normanton-road; 41, The Wardwick; 15, St James'-street.

DEVONPORT.
HIPPODROME.—G. M., Mr. A. W. Harper; M. D., Mr. Woolfe.—"Hullo America!" will remain here for a second week.

DEWSBURY.
THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; R. M., Mr. J. Herbert Asquith; Mus. D., Mr. J. Field.—Messrs. Macdonald & Young present "Uncle Sam."
EMPIRE.—P., Messrs. G. W. & G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—Marcella and Partner, the sea lion comedian; Taree, musical bush man; Stowe Bros., novelty equilibrists; Charlie Rich, comedian and raconteur; Minnie Muir, comedienne; Scott Saunders, comedian; Six Provenanies, musical comedy cyclists.
Boors, The Chemists, 38, Market-place.

DONCASTER.
GRAND.—L., Palace Theatre (Doncaster), Ltd.; R. M., Mr. J. W. North.—Mr. E. Vivian Edmonds, supported by Miss Gladys Ford-Hewitt and company, "Coming Home" and "The Maid of the Mill."
PALACE. — P., Palace Theatre (Doncaster), Ltd.; R. M., Mr. J. W. North.—Dan Cleary presents Gee-Gee Chaplin, the four-legged comedian, and Friend Squibbs; Harry Linden and Ida Berridge, from "Down Under"; Brothers Alden, ragtime harpists; Jean Addley, versatile entertainer; Molly Butler, dialect comedienne; Bellboys and Ringham, the "syncopated harmonica"; Joe and Betty Binns, in comedy and music; Alcide Capitaine, gymnast.
Boors, The Chemists, 71, Frenchgate.

DOVER.
ROYAL HIPPODROME.—Arthur Watson presents his revue, "Full Steam Ahead."
KING'S HALL.—Pictures; Jack Parr, novelty violinist.
Boors, The Chemists, 11, Cannon-street.

GAINSBOROUGH.
KING'S THEATRE.—Lessee, Mr. Arthur Carlton; R. M., Mr. Stanley Hooper; Mus. D., Mrs. E. E. Leaning.—On Monday, Tuesday and Wednesday, Seymour Hicks' company appear in "Broadway Jones," and the remainder of the week is occupied by Payne Seddon's company in "Eliza Comes to Stay."
Boors, The Chemists, 30, Market-place.

GREAT YARMOUTH.
AQUARIUM.—L., Mr. W. H. Nightingale; Mus. D., Mr. Wm. Chapman.—Evelyn Gelloy presents the musical production, "Maids of Picardy."
ROYAL.—L., Mr. W. H. Nightingale; Mus. D., Mr. A. S. Wilson.—Leonard Lawrence and Dorothy Wes.-Symes' Repertoire Co. in "A Fool's Paradise," "David Garrick," and other plays.
REGENT.—G. M., Mr. G. F. Allen; Mus. D., Mr. C. Holden.—The Two Sebinis, Maudie and Syd McLloyd, Les Bon Bons.
HIPPODROME.—G. M., Mr. E. W. Nichols; Mus. D., Mr. J. C. Everard.—Mr. Fred Wilson and his repertoire company in "Great Calamity" and "Her Rosary," and a full variety programme.
Boors, The Chemists, 2, Broad-row; Kingstreet and Theatre Plain.

GREENOCK.
KING'S THEATRE.—P. & M., Messrs A. B. and J. J. Wright; Mus. D., Mr. F. H. G. Hughes.—Messrs. Percy Hutchison and Herbert Jay present the popular play, "General Post."
Boors, The Chemists, 24, Hamilton-street.

HALIFAX.
THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; Mus. D., Mr. Edwin James.—"The Officers' Mess," a musical farce, which includes Horace Lane, Maude Harris and Vivien Russell in the cast, is providing a strong attraction.
GRAND.—P., Northern Theatres Co., Ltd.; A. M., Mr. J. Hinton; Mus. D., Mr. G. Crabtree. — Miss Zella Zidlwood's company are appearing in the play, "A Warning to Mothers." "East Lynne" will be substituted on Friday.
PALACE THEATRE. — P., Palace Theatre (Halifax), Ltd.; M., Mr. E. O. Waller; M. D., Mr. Wm. Davidson.—Charles Morritt as usual provides a big attraction. Other contributors are Hunberia Wu Chaio, Chinese jugglers and acrobats; Gicardo, backward juggler; Tess and Tony, in quick-fire comedy; and Alf. T. Holt, mimic.
Boors, The Chemists, 1, Corn-market.

HASTINGS.
GAIETY.—P., Hastings and St. Leonards Theatre Co., Ltd.; M., Mr. H. W. Rowland; R. M., Mr. C. E. Scutt; Mus. D., Mr. Thos. Hilton.—Mr. J. A. E. Malone's company in the two popular musical comedy successes, "The Merry Widow" for the first three nights, and "Gipsy Love" for the remainder of the week.
Boors, The Chemists, 17-19, Robertson-street; 61, George-street.

HITCHIN.
BLAKE'S THEATRE.—P., Blake Bros. (Theatres), Ltd.; R. M., Mr. Chas. Locke; Mus. D., Mr. Arthur Godber.—The Liptons, comedy couple, and pictures.
PLAYHOUSE.—P., Hitchin Playhouse, Ltd.; R. M., Mr. R. A. Browne; Mus. D., Miss M. D. Cuttack.—La Hanna Ladies, in "Frolics of a Pierrot"; The De Cunas, refined entertainers; Mami Holland, male impersonator; and pictures.

HULL.
PALACE.—P., Moss' Empires; M., Mr. J. Barnett; Mus. D., Mr. A. Leader. — Kirkby and Hudson are a splendid pair of entertainers; Sam Mayo has a style which is enjoyed by a large number of humorers; Joe O'Gorman, the popular Irish comedian; and Bole Veno, a clever comedienne. The Caron Troupe of French, Belgian and Italian gymnastic ladies; Holden and Graham, versatile and original; and Leo Bliss, comedian, complete the programme.
TIVOLI.—P., Kingston Varieties Co.; M., Mr. G. W. Ashton.—"Query" answers all kinds of questions. Varnett and Brett, who were so successful in "Mr. Manhattan," are popular. Rastus and Banks, coloured entertainers, who jazz; Capt. Charles Erard at the piano; Lloyd and Montrose, comedy entertainers; the Goodwyns, lady jugglers; the Three Daring Reos, flying trapeze artists; and Arthur Villiers, swell comedian, provide a well-balanced evening's entertainment.
Boors, The Chemists, 10-12, King Edward-street.

IPSWICH.
HIPPODROME.—P., Mr. E. H. Bostock; Mus. D., Mr. E. T. Stockham.—The Ten Loonies, musical comedians; Roelgin's Parrots; Lieut. Gordon, ventriloquist; Dusty Rhodes, comedian; Frank Merry, raconteur; Fred and May, in comedy burlesque; Cassie Walmer, eccentric contralto; and bioscope.
LYCEUM.—P., Ipswich Lyceum, Ltd.; L., Mr. E. H. Bostock; M., Miss Edith Parkyn; Mus. D., Mr. H. Lewin Taylor.—Macdonald & Young's company in "Betty."
Boors, The Chemists, 22, Tavern-street; 52, Westgate-street.

KEIGHLEY.
HIPPODROME.—L., Mr. Francis Laidler; M., Mr. J. Austin Walshaw; Mus. D., Mr. Walter Lupton.—Sara Williams, prima donna; Tom Dean, comedian; Henry D. Adams, juggling act; Graham Bros., speciality act; James Stewart, tramp at the piano; Bros. Obo, laughing comedians; and Harry La Vail and Sister, aerial act.
Boors, The Chemists, 58, Cavendish-street.

KENDAL.
ST. GEORGE'S THEATRE.—P., Mr. R. F. Chorley; B. M., Mr. J. W. Butler; Mus. D., Mr. T. B. Jackson.—Kay and his aeroplane, in novelty musical act; and pictures.

KETTERING.
VICTORIA THEATRE. — M., Messrs. Alf. Bailey and Co.—Messrs. Macdonald & Young present Avery Hopwood's American farce, "Fair and Warmer," on the first three nights of the week and Wednesday afternoon.
COLISEUM.—P., Messrs. Thompson Bros.—The musical farcical comedy, "All Clear," is here for the week.
Boors, The Chemists, 31-32, Market-place.

KING'S LYNN.
THEATRE ROYAL. — L., Mr. F. H. Cooper; R. M., Mr. R. Gerald Balls. — Messrs. Beresford and Pearce present Joe and Hetty Waldron in the musical comedy revue, "Snookered."
Boors, The Chemists, 43-44, High-street.

LEEK.
GRAND THEATRE AND HIPPODROME.—P., The Leek Theatre Co., Ltd.; L. & G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass; Mus. D., Miss Agnes Bratt. —"Nine-tenths of the Law" and other pictures.

SALISBURY PALACE.—P., Mr. Sampson Salt; L. & G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass.—"The Spirit of Romance," "As Men Love," "The Circus King," and other films.
Boors, The Chemists, 17, St. Edward-street, and Sheep Market-street.

LONGTON.
EMPIRE.—P., Longton Theatre, Ltd.; G. M., Mr. Chas. Bradley; M. D., Mr. T. Hayden Reano.—Ernest E. Norris presents a selection from his repertoire this week, opening on Monday in "The Lion and the Mouse."
Boors, The Chemists, 30-32, Market-street.

NEATH.
PALACE.—P., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; R. M., Mr. E. Gilley; Mus. D., Mr. Edgar Lewis.—Mr. Hymack in new scena, "Hurrying to his Allotment"; the Two Australians, in their picturesque vocal scena; and pictures.
GNOLL HALL.—P., Gnoll Picture and Variety Co., Ltd.; Sec., Mr. Glyn Gething; Manageress, Mrs. L. Trueman; Mus. D., Mr. Geo. E. Hutchins.—Maggie Clifton and Partner, in a sensational balancing act; "K" Sisters and Kathleen, introducing their latest novelty in dancing and vocalism. Pictures complete.
Boors, The Chemists, 56, Wind-street.

NORTH SHIELDS.
THEATRE ROYAL. — L. and M., Mr. Stanley Rogers; G. M., Mr. Horace Lee; M. D., Mr. Charles Turner.—Miss Emma Litchfield's Repertory Company in "Queen of the Redskins" and other plays.
BOROUGH THEATRE.—P. and M., Messrs. Thompson and Collins; G. M., Mr. G. F. Hill; R. M., Mr. J. F. Heslop; M. D., Mr Wm. Tennent.—Jean Schwilkr and Julie Doloro in musical fantasy, and pictures.
Boors, The Chemists, 15-17, Saville-street.

NORWICH.
THEATRE ROYAL.—L., Messrs. Bostock and Fitt; M., Mr. Hy. Furnival.—After an interval of many years a week of opera was commenced on Monday by the J. W. Turner company with "Il Trovatore."
HIPPODROME. — P., Messrs. Bostock and Fitt.—Varieties: Naughton and Gold, Larrett, Three Sisters Saxonica, Benedetti Brothers, Phil Bransby, Evelyn Taylor, Rich Haves, Pathé's Gazette.
ELECTRIC CINEMA THEATRE. — P., F. H. Cooper's, Ltd.; M., Mr. Will Smith.—Varieties: Marjorie and Laws, Tom Delamere.
THATCHED PICTURE THEATRE.—P., Mr. J. O. Bond.—Varieties: Benson Gray Major and Fowler.

NUNEATON.
HIPPODROME.—P., United Electric Theatres, Ltd.; R. M., Mr. H. R. Lynn; Mus. D., Mr. C. Parsons.—Mr. Ernest R. Abbott's company in "Neither Wife nor Maid."
Boors, The Chemists, 11, Market-place.

OXFORD.
NEW THEATRE.—P., Oxford Theatre Co., Ltd.; M. & S., Mr. S. C. Dorrill; Asst. M., Mr. W. F. Smith; Mus. D., Mr. C. F. Trevor.—The musical play, "Betty," under the direction of Robert Evett, is here on a return visit for the week, with a matinée on Saturday. Laura Hayward is playing the rôle of Betty.
Boors, The Chemists, 1, Queen-street, and 120, St. Aldates, Carfax.

PAISLEY.
THEATRE.—S. P., Mr. E. H. Bostock; M., Mr. Harry W. Pinchon; Mus. D., Mr. Bert Stephens.—The Paisley Musical and Operatic Society are presenting the comic opera, "Falka."
RINK PICTURE AND VARIETY PALACE.—S. P., Mr. E. H. Bostock; M., Mr. D. W. Reid; Mus. D., Mr. Fox Hamilton.—The Royal Eight Kiltie Lasses, vocalists and dancers; Jack Kellino, musical comedian; Courtney and Wylde, vaudeville entertainers; and pictures.

PENTRE.
GRAND.—P. & M., Mr. W. B. Willis; Mus. D., Mr. Fred French.—Henry L. Osmond presents the revue, "Fine Feathers."

PLYMOUTH.
ROYAL.—D. and L., Mr. James M. Glover; A. M., Mr. H. E. Jones; M. D., Mr. J. W. Wingate.—The attraction here is the musical play, "Nobody's Boy."
GRAND.—P. and L., Mr. G. H. King and Mr. H. D. Parry; M. D., Mr. Gabriel. —The company present the drama, "Marriage."
REPERTORY THEATRE.—P. and L., Mr. Geo. H. King and Mr. H. D. Parry; M. D., Mr. Denley.—The Repertory Company appear in the farce, "Jerry."
PALACE.—G. M., Mr. G. E. France; M. D., Mr. J. Cleghorne.—Lilly Morris, comedienne; Six Brothers Luck, in their laughable sketch "The Builders"; Vivian Foster, "the vicar of mirth"; Harry Taft, whistling comedian; Madge Brownie.

PONTEFRACT.
ALEXANDRA.—L., Mrs. S. A. Driver; B. M., Mr. E. Robinson.—T. Edward Ward presents a powerful new production, under Claude Graveley's direction, "A Girl in the Web."
Boors, The Chemists, 2, Market-place.

REDDITCH.
PALACE.—R. M., Mr. William Howgate; Mus. D., Mr. F. A. Head.—Mr. Robert Courtneidge's company present "The Man from Toronto."
Boors, The Chemists, 3, Evesham-street.

SALFORD.
REGENT, LTD.—M. D., Mr. W. Turner; G. M., Mr. Bert Broadbridge.—Those Four Kids in "A Happy Razzle," The Powers, Jack Shires, Laura Noves, McIvor and Scott, Clarice Chesney, Deal and Dealtry, and Kamakura Family of Japanese conjurors.
ROYAL HIPPODROME.—P., Messrs. Wm. Hy. Broadhead and Son; R. A. M., Mr. Fred Bernardo.—Geo. A de Gray presents "The Girl from Piccadilly" on Monday, Tuesday, Wednesday, and Saturday, and "The Gates of Mercy" on Thursday and Friday.

SCARBOROUGH.
GRAND OPERA HOUSE. — M. D., Mr. W. Peacock; M., Mr. G. H. Hawkins.—Mr. Bromley Challenor and Miss Marjorie Bellairs' company in "When Knights Were Bold." Thursday, Friday, and Saturday, Fred Karno and Leon Vint's company present "A Week End."
THEATRE ROYAL.—L. & M., Mr. Mathew Glenville.—Graham Peckett and Marguerite Collier present "The Blindness of Virtue."
Boors, The Chemists, 1, St. Nicholas-street, and 18, Newborough.

SOUTH SHIELDS.
THEATRE ROYAL.—L. & M., Mr. J. W. Cowlson; A. M., Mr. Wm. C. Hill Black; Mus. D., Mr. C. Whittington.—Mr. Arthur Linton's company present a repertoire of plays, including "Allah's Orchard," "Moths," and "Betrayed."
EMPIRE.—P., South Shields Empire Palace Co., Ltd.; M. D., Mr. Richard Thornton; R. M., Mr. Edwin Winter; Mus. D., Mr. Joseph Campbell.—A variety company, includes Poluski and Mott, in quaint comedy; George D'Albert, the irrepressible comedian; "Beauty"; The Fanjacks, equilibrists; Jack and Emily, the comedy couple; and the Cycling D'Ormondes, in a novelty cycling act.
QUEEN'S THEATRE.—P., Borough Theatre Co. (South Shields), Ltd.; R. M., Mr. G. W. Hunter, M.C.E.A.; Mus. D., Mr. James Todd.—"Griff," the popular clown, with new business; "The Winstone Players," in a musical interlude; and pictures.
PALACE THEATRE.—P., High Shields Palace Theatre Co. Ltd.; M. D., Mr. R. Thornton; R. M., Mr. John McColl; Mus. D., Mr. Harry Vard.—Andrew McManus, comedian; The Three Walkers, in a novelty act; and pictures.
Boors, The Chemists, 39, King-street.

STIRLING.
ALHAMBRA.—M. D., Mr. Fred Collins; R. M., Mr. Geo. Paulton; Mus. D., Mr. James Running.—Mr. Fred Collins' pantomime, "Mother Goose," the cast including Miss Kitty Evelyn, Miss Rita Hutchison, Harry Farrow, and Dave Summerhill.
OLYMPIA.—R. M., Mr. Jack M. Calder; Mus. D., Mr. W. F. Gillies.—Mr. Harry McKelvie's pantomime, "Dick Whittington," with Miss May Graham, principal boy; Miss Estelle Davis, principal girl; Sam Thomson, and Luke Sharp.

STOCKPORT.
THEATRE ROYAL.—S. O. & M., Mr. Charles Revill; A. M., Mr. Cyril D. Revill; B. M. & S., Mr. John Revill.—M. Kilt-Gaarde presents a Parisian musical farce, "Gay Bohemia."
HIPPODROME.—L., Mr. William Swire; G. M., Mr. Harry Barker.—Lune and Shaw, in comedy act, "Mr. Henpeck and Pecker's Return"; Ashlove, in artistic posing; Stacey and Tinney, burlesque artists; Dudley Dale, versatile entertainer; Lester Newby, character comedian; Olivette, mimic and dancer; and Crowther and Crowther, comedians, in their sketch, "Interruptions."
Boors, The Chemists, 25, Bridge-street Brow.

STOCKTON.
HIPPODROME.—P., North E. Entertainments, Ltd.; S., Mr. G. V. Stainton; M., Mr. H. B. Metcalfe; M. D., Mr. P. Ferri.—Messrs. Stephenson & Norris's "Carminetta" company.
Boors, The Chemists, 104-106, High-street.

TONYPANDY.
EMPIRE.—P., Mr. W. E. Willis; R. M., Capt. Willie Willis; Mus. D., Mons. Jules Frascati.—Mr. Elliot Curtis presents the revue, "Fanny Adams."
Boors, The Chemists, 121a, Dunraven-street.

TORQUAY.
ROYAL.—Licensee and M. D., Mr. W. H. Mortimer; Sec., Mr. Arthur Pearse; Mus. D., Mr. H. E. Crocker.—Messrs. F. G. Kimberley and Dennis Clyde's company occupy the boards here with the drama, "The White Slave's Wedding."
PAVILION.—G. M. (for the Corporation), Mr. Charles G. Price.—Messrs. Will Gane and Cecil Morley, Ltd., are presenting their concert party, "Pierrot, Pierrette, and Piano." Mr. Will Gane is still the inimitable mirth provoker of the company, and with Miss Alice Waldie is very successful in comedy duets, whilst Miss Alma Robson is a dancer and soubrette of much popularity.
Boors, The Chemists, 46-48, Fleet-street.

TYNEMOUTH.
PALACE THEATRE. — L. & M., Mr. Charles W. Elderton; A. M., Mr. Bert Wilson; S. M., Mr. Oliver Turnbull; Mus. D., Mr. W. K. Moore.—Mr. Edwin T. Hays presents the Lancashire play, "Hindle Wakes."

WOLVERHAMPTON.
GRAND THEATRE.—S. L. & M., Mr. E. H. Bull; Mus. D., Mr. Arthur Jackson.—Percy Hutchison's company in "The Luck of the Navy."
THEATRE ROYAL.—P., Kimberley's, Ltd.; M. D., Mr. and Mrs. F. G. Kimberley; M., Mr. Edwin T. Kinsey; Mus. D., Mr. Harry Bradley.—Frank Liston's company in "His Life of Pleasure."
EMPIRE.—S. L., Sir Walter de Frece; M., Mr. Guy E. Dunning; Mus. D., Mr. R. Sorge.—Lew Lake presents "Sons of the Sea," featuring Bob Stevens as 'Erb, A.B.
Boors, The Chemists, 7-8, Queen-street; 82, Chapel Ash.

WREXHAM.
HIPPODROME.—L., Wrexham Entertainments, Ltd.; M. D., Mr. H. D. Moorhouse; G. M., Mr. W. J. Pender.—Miss Dot Stephens' company are paying a welcome return visit this week. "Dope." "Fortunes of Fifteen," and "Should They Marry?" were presented on the first three nights.
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THEATRICAL GOSSIP.

Mr. Sydney Valentine's Grave Condition—The Touring Contract in Suspense — British and Dutch Dramatic Exchange — The Coming Cromwells.

Mr. Sydney Valentine.

Latest inquiries regarding the condition of Mr. Sydney Valentine, who broke down at the end of the meeting of the Actors' Association at the Globe on Sunday, met with the reply that there was no improvement.

Mr. Valentine is suffering from hemorrhage of the brain, a condition which gives rise to the gravest apprehensions. He was seized with dramatic suddenness at the close of the meeting soon after the fateful resolution proposed by the Council had been defeated, and he sat in a dazed condition while the vote of thanks proposed to him was carried by cheers which lasted for quite a minute.

At the end of the meeting Mr. Valentine was taken home by his wife, the Association's solicitor, and Mr. Lugg, the secretary of the Association, and put to bed. Soon after he relapsed into unconsciousness, from which at the moment of writing he had not emerged.

Regret of the deepest character will be felt by the public, who were such great admirers of his acting, and by his fellow-players, by whom he is held in such high regard. It is a misfortune alike to the profession and the playgoing public.

Mr. Valentine spoke for quite an hour at the meeting, and, despite interruptions, appeared thoroughly to impress his audience with the force of his arguments. He was obviously quite unprepared for the unanimous rejection which awaited the Council's resolution, and he must have been acutely disappointed at the failure of his efforts to move the meeting to view the question of the contract from the standpoint of the Council.

Meanwhile the office of chairman of the Council is being filled by Mr. Norman M'Kinnell, the vice-chairman, to whose letter, printed in another column, we direct the attention of our readers. The question of the draft touring contract will in due course be submitted to a ballot of the whole Association.

The 30s. a Week Statement.

Mr. W. W. Kelly wired last evening to the following effect: "Have just heard Mr. Valentine stated on Sunday last that I had recently offered an actress 30s. a week. This is absolutely false.—W. W. Kelly." The actual words used at the meeting will be found in our report, which appears on page 6.

Hollandese in "Hamlet."

The Holland actors who are coming here (in exchange for an English company which starts for the Netherlands forthwith) will begin proceedings here by giving a matinée of "Hamlet" in their native tongue, in aid of the Dutch Home for Women. One would have thought that for these flying matinées they would present the good old thrilful drama, "The Flying Dutchman." Anyhow, to tackle "Hamlet" in Shakespeareland shows anything but Dutch courage.

The Coming Cromwells.

"Cromwell," which the author of "Abraham Lincoln"—John Drinkwater to wit—is writing for Arthur Bourchier, cannot, it seems, be produced till fair late in 1920. The "Cromwell" which Laurence Cowen has written will doubtless be presented by Manager Bernard Hish'n early in the year. B. H. has just engaged Frank Cellier to play Oliver.

Mr. Robert Loraine's Plans.

Mr. Robert Loraine is opening his season at the Duke of York's Theatre on Monday with Bernard Shaw's three-act comedy, "Arms and the Man." In view of Mr. Loraine's future plans this revival will be for a strictly limited period only, as he has arranged immediately to follow Shaw's comedy with the production of some new plays.

The popular actor's reappearance as Captain Bluntschli—one of the most successful rôles in his varied repertoire—has awakened keen interest amongst the playgoing public. Miss Stella Mervyn Campbell will play the part of Raina, and the cast also includes Miss Beverley Sitgreaves, Miss Dorothy Holmes Hore, Mr. Gerald Lawrence, Mr. Arthur Whitby, Mr. M. R. Morand, and Mr. Gordon Bailey.

"Arms and the Man" is now for the first time being treated from a pictorial standpoint; and Mr. Hugo Rumbold will be responsible for the scenery, and also the dresses. The latter will be of the period 1886.

Mr. Robert Loraine's season will not interfere with the Tuesday and Wednesday series of French matinées, which have met with unqualified success. "Le Malade Imaginaire" was again given yesterday, and will be repeated to-day and on Monday and Tuesday next.

The "Red Mill" of Holland.

Sir Alfred Butt is including among his forthcoming new productions a play called "The Red Mill," which is to be staged at the Empire at Christmas, by arrangement with Mr. Harry Burns. "The Red Mill" is the work of Victor Herbert and H. Blossom, as composer and librettist respectively. The scene is in Holland.

Death of Jerrold Manville.

At the moment of going to press we learn of the death on Sunday of Mr. Jerrold Manville, an actor of wide experience. He was for some time a member of the Actors' Association.

Old Comedy at the Old Vic.

Goldsmith's "She Stoops to Conquer" will be revived at the "Old Vic" next week. Mr. Russell Thorndike will be Tony Lumpkin, Mr. Charles Warburton Young Marlow, and Miss Florence Saunders Kate Hardcastle.

"Little Women" Promoted.

There were very few dry eyes at the New Theatre on Monday, when Louisa Alcott's famous story was transferred to the evening bill. "Little Women" however, is anything but the usual American "sob stuff." It is rarely sentimental, except towards the end of the play.

The cast remains the same as at the matinée performances. Jo is, of course the heroine, and Miss Katherine Cornell is Louisa Alcott's creation in real life. Miss Joyce Carey continues to be as charming as ever in the part of Meg, and the two other girls are delightfully played by Miss Hattie Hanson and Miss Eva Rowland. Miss Henrietta Watson's Mother is a most gracious and tender piece of acting, and she was well supported by Mr. Alfred A. Harris as the Father of the little women.

Particularly noteworthy, too, are Mr. Leslie Faber's clever study of the Professor, and Mr. Sydney Paxton's characterisation of dear old Mr. Lawrence. The two young men, Laurie and John Brooke are convincingly handled by Mr. Antony Holles and Mr. Henry C. Hewitt; Miss Kate Phillips makes a regular dragon of Aunt March, and Miss Ada Palmer is most amusing as the gaunt and kindly old servant, Hannah.

The Martin Harvey Tour.

Mr. Martin Harvey ended his autumn tour on Saturday at the Theatre Royal, Brighton, and the brilliant success of the final week rounded off an itinerary which has been one long success from the outset. Mrs. Martin Harvey's various appeals for war charities, such as Lord Roberts' Memorial Workshop, nurses' institutions, etc., have furnished commendable additions to her work on the stage.

Youthful Literati.

A second and last recital by Miss Daisy Ashford of "The Young Visiters" will be given in the Æolian Hall on Friday next Miss Ashford will be assisted by Miss Ida Molesworth, who will read "The Jellous Governess," by Miss Angie Ashford.

The chair is to be taken by Mr. Hilaire Belloc, and the proceeds are to go to the Catholic Stage Guild, a society which has done much to uphold and improve the moral status of "the" profession. Another interesting feature of the recital is that "questions may be asked."

Advent Sermonettes.

At the little Catholic church in Maiden-lane, popularly known as the "Actors' Church," Father Bernard Vaughan will repeat during Advent the lunch-time sermonettes which he inaugurated so successfully last Lent. The series begin to-morrow (Thursday) at 1.15, the whole service, which includes Benediction, being completed by 1.30. The subject of Father Vaughan's discourses will be "Keep Right With God."

Actors' Church Union.

The Rev. W. Evelyn Kingsbury, hon assistant secretary of the A.C.U., will preach at the evening service at St. Mark's, Hamilton-terrace, N.W., on Sunday next at 6.30. The collection will be for the Actors' Church Union.

The Late Marjorie Carpenter.

Great sympthy is felt in Bristol and elsewhere with Mrs. Jessie B. Carpenter at the loss of her only daughter, Marjorie, whose death on the 18th ult. was announced in our last issue. Miss Carpenter played the title rôle in the London Lyceum pantomime "Little Red Riding Hood," produced by her father, who died suddenly on the eve of its production. Mr. Carpenter was formerly lessee and manager of the Theatre Royal, Bristol.

Ben Greet Students.

The next performance of the students of the Ben Greet Academy of Acting will be held in the Bijou Theatre, 3, Bedford-street, Strand, on Friday afternoon, Dec. 12. Among other dramatic items the programme will include scenes from "Henry VIII.," "The Importance of Being Earnest," and "Pygmalion"; and the one-act fantasy, "The Song of the Seal."

In the Running.

Mr. Andre Charlot is certainly in the running for runs. "Buzz Buzz" at the Vaudeville has reached just on 500 performances—the "Southern Syncopated Orchestra" at the Philharmonic Hall, 250—"Three Wise Fools" at the Comedy, 200—and "Bran Pie" at the Prince of Wales 125, or well over 1,000 all told.

A New Abdullah.

Mr. Wilfred Essex, the well-known baritone, has now taken over the part of Abdullah (originally played by Mr. Norman Williams) in "Chu Chin Chow" at His Majesty's. Mr. Essex has three numbers to sing, and renders them in his usual artistic manner.

"Sylvia's Lovers."

The above-named musical comedy, bearing the name of one of Mrs. Gaskell's best novels, but treating an old French love-story, is due at the Ambassadors next Monday night. It is being "tried out" at Portsmouth this week.

A Bud—ding Show.

Charles J. Abud informs us that the big matinée, which was to be given to him at the Gaiety on December 12, to celebrate his fortieth year of theatrical management, has been postponed until early in February. It was intended to present as one of the items of this highly interesting matinée the Coronation Scene from "The Prisoner of Zenda," and to supplement it with a mammoth miscellaneous programme. Now it is hoped to present "The Prisoner of Zenda" in its entirety with a big star cast.

Manager's Indisposition.

The friends of Mr. Harry Lyons, manager of the Theatre Royal, Nottingham, will regret to learn that he has been compelled to undergo an operation, consequent upon an accident three months ago. We are very glad to say that Mr. Lyons is progressing most satisfactorily, but will be unable to resume his duties for a week or two.

Repertory for Glasgow.

A syndicate of Glasgow gentlemen have secured a site for a new theatre in the west end of the city, in which it is hoped to revive the glories of the repertory company, so attractive a feature of Glasgow theatricals until the outbreak of war.

"The Visiters" Venture Delayed.

Miss Edyth Goodall was to have started in management at Christmas with a dramatisation of Miss Daisy Ashford's widely boomed story, "The Young Visiters." Miss Goodall's general manager, Mr. Alfred Turner, has just told us, however, that up to now it has been impossible to find a theatre, nor does it seem likely that Miss Goodall can get one for some months to come.

Even if Miss Goodall could get a theatre for matinées of "The Young Visiters," it is impossible for her to find one for the play intended for her first experiment, namely, an Arnold Bennett psychological drama, at present entitled "Body and Soul." Still, Miss Goodall is holding on to this play.

"Once Upon a Time."

Arrangements have just been completed for the production, at a West End theatre on Dec. 22, of a new fairy play entitled "Once Upon a Time," by Miss Laura Wildig. Miss Margaret Scudamore (who is playing in "The Crimson Alibi" at the Strand) is presenting the play, whilst the arrangements are in the hands of Messrs. Salford and Woodward. "Once Upon a Time," it may be added, has served for the title of a play at least four times before.

Stockport's "Little Theatre."

The Garrick Society have taken over new premises in Wellington-road, Stockport. The hall of the building will be 75 feet by 37 feet, estimated to accommodate 700 people, and provide room for an adequate stage. A company is being formed with a capital of £6,000 to carry out the scheme.

Peterborough Theatre Royal.

Mr. J. A. Gamble, proprietor of Grantham Theatre Royal and the manager of Grantham Picture House and Café, has taken over the lease of the Theatre Royal, Peterborough. In stageland he is known as Mr. J. A. Campbell, under which pen name he wrote and produced his numerous plays. He was originally apprenticed to agricultural chemistry, but relinquished it for theatrical work. Mrs. Campbell is the popular actress, Miss Mary Fulton, niece of the Adelphi actor, Mr. Charles Fulton. She was leading lady in her husband's plays.

Mr. Campbell's investment at Peterborough Theatre Royal and Empire (by which title it will now be known) represents something in the vicinity of £8 000, and the old Theatre Royal thus enters into another phase of its long and varied history with every prospect under the new management of being a success.

Mr. Harry Bristow.

Mr. Harry Bristow, on Saturday last at the Empire, Edmonton, concluded his 300th performance as Professor Carino in "A Week-end," having resigned the part in order to produce pantomime, after which he will tour Charles Hannan's successful farcical comedy, "The Electric Man," early in the New Year.

Success at Sixteen.

Miss Babette Montague has been engaged to play a leading part in "What's in a Name?" at the Broadway, New York. As the young actress is only just sixteen, the position she has won is strong evidence of her ability, and her future stage career will be watche with interest. Should she play go to London, as is anticipated, Miss Montague will go with it. Her dresses in the production are specially designed and are likely to attract special attention.

A "Reel" Revue.

Few provincial managers are better known than Mr. Robert Ainsley, who for the past eight years has acted as general manager at the Gaiety Theatre, Houghton-le-Spring. He was also manager at the New Hippodrome, Spennymoor, and worked the two houses in conjunction, until the war broke out. Mr. Ainsley is now going into partnership with his younger brother, Mr Wilfred Ainsley, and on Feb. 16, at the Gaiety Theatre, Houghton-le-Spring, will present a "Reel" revue in three parts, "The Movie Maid."

"Abraham Lincoln's" Successor.

Mr. Nigel Playfair tells us that he and partner, Arnold Bennett, have now decided that their present great success, "Abraham Lincoln," shall be followed at the Lyric, Hammersmith, by St. John Ervine's Irish play, "John Ferguson." There is no chance, however, of this drama getting a "look in" at this Lyric till next February!

"Gay Bohemia" in Town.

On Monday next, at the Wimbledon Theatre, M. Klit-Gaarde will present his Parisian musical farce, "Gay Bohemia," which has had a most successful run in the provinces. The company, which is 36 strong also includes Maria Minetti, Wilbert Gamble, and Frank Butt.

AN "ALL-STAR" MATINÉE.

The charitable performance arranged by Miss Ida Molesworth at the Æolian Hall on Monday afternoon was justly called an "All-Star" matinée. The object was to raise funds to supply gifts to Nuns working in the lonely parts of the earth, especially those in charge of leper hospitals and orphanages. A goodly sum must have been raised, for the auction—vivaciously carried out by Mlle. Delysia and Mr. Nelson Keys—in itself was responsible for quite a lot of money. Among the things auctioned was a box at the Vaudeville Theatre, and a further guinea was given for a promise of tea in Mr. Keys' dressing room!

Most of the stars on the programme appeared. One of the most original items was a duologue for Mr. Cyril Maude and Miss Lydia Bilbrooke. It was entitled "He and She," and the dialogue consisted of sing'e words. The effect was most amusing. Mr. Maude also told a number of excellent stories, and gave a charming little recitation called "Home." Mr. Nelson Keys imitated stage favourites in his own inimitable manner, the impression of Mr. Henry Ainley having particular interest as the well-known actor had just preceded Mr. Keys in two finely rendered dramatic recitations. The two recitals from Mr. Lyn Harding were also greatly enjoyed.

The vocal side of the programme was in the hands of Miss Jane Croft, the delightful soprano; Miss Gabrielle Vallings, Miss Gwennie Brogden, Mr. Frank Cochrane, and Master Alec Savage.

Deliciously light humour came from Mlle. Delysia and M. Leon Morton, whose "Clarionet" duet was greeted with loud applause, and Miss Norah Blaney and Miss Gwen Farrar were as amusing as ever in their clever burlesque of rag-time.

LICENSING OF THEATRICAL MANAGERS.

COMMITTEE'S PROPOSAL CARRIED.

The recommendation to seek power for the licensing of theatrical managers and the proprietors and managers of touring revues came before the L.C.C. at the end of the meeting yesterday.

Sir E. Smith said there was a demand for comprehensive legislation, and in such circumstances it seemed futile for the L.C.C. to endeavour to deal with one phase of the problem. For instance, there was the question of dual control, the L.C.C. being responsible in some cases and the Lord Chamberlain in others.

Mr. J. M. Gatti condemned the evil, but questioned the proposed remedy. He objected to having all managers bracketted with the bogus managers. But he would not oppose the recommendation. It should have been possible to have found a more effective remedy. The real solution was to prevent tours being started without the proprietors first banking all the salaries of the members of the company.

Sir G. Piggott, the chairman of the Committee, explained that the recommendation was the result of urgent representations to the L.C.C. The proposal was the only means by which things could quickly be remedied. With such a new power the Council could see that touring companies could "back" the salaries before giving licences.

An amendment to postpone the matter for discussion to the Theatres Committee was rejected, and eventually the Council adopted the recommendation with the significant addition that the licensing should be in respect of touring "companies", as well as "revues."

COVENT GARDEN OPERA.

"THE NIGHTINGALE" AND "PAGLIACCI."

Friday's dual bill was a study in contrasts—Stravinsky's music in "The Nightingale," so new that even the most progressive have hardly got used to it yet, and Leoncavallo's music in "Pagliacci," that begins to sound rather as though it belongs to the past. Hard work has evidently been put into "The Nightingale" by producers and performers since its first appearance a fortnight ago, and the results were shown in a performance smoother and much better knit together. As before, Mr. Eugene Goossens, jun., conducted.

"Pagliacci" was notable for Mr. Dinh Gilly's splendid singing of the Prologue; there was such ease about it, such beauty of tone, and such a wealth of humanity in the reading. In the play within the play, Mr. Gilly's clown was very drol indeed—much more "low comedy" than in the Italian versions earlier in the year. Can it be that there are two Tonios—a "grand season" and an "autumn season"? Altogether the performance was excellent, with Sir Thomas Beecham to conduct; Miss Jeanne Brola in her best voice, and a wistful touch in her acting to wake sympathy for poor Nedda's fate; Mr. Frank Mullings as Canio, putting a great deal of emotional power in the big solo; Mr. Percy Heming to use his musical baritone with effect in Silvio's music; and Mr. Frederick Davies as Beppe.

"MR. PIM PASSES BY."

Comedy, in Three Acts, by A. A. Milne; Produced at the Gaiety Theatre, Manchester, on Monday, Dec. 1, for the First Time on Any Stage.

George Marden, J.P. ... Mr. Ben Webster
Olivia ..... Miss Irene Vanbrugh
Dinah ..... Miss Georgette Cohan
Lady Marden ..... Miss Sybil Carlisle
Brian Strange ..... Mr. Philip Easton
Carraway Pim .. Mr. Dion Boucicault
Anne ..... Miss Ethel Wellesley

With the production of "Mr. Pim Passes By," on Monday, Mr. Dion Boucicault entered upon the last week of a successful season at the Gaiety Theatre, Manchester. This theatre has been for years a home of productions, but it has seldom seen so graceful and so engaging a comedy as Mr. A. A. Milne's latest effort. The fine cast also has to be taken into account in estimating the ease and smoothness of the performance. Incidentally, the cast includes Miss Georgette Cohan, the daughter of Miss Ethel Levey, who, on Monday, made her first appearance on any stage.

There will be no reservations in the general judgment. "Mr. Pim Passes By" is a sound success. Though the situation develops towards drama, the author sustains his comedy by sheer virtue of consistent and contrasting characterisation. For six years Marden has been married to Olivia, the widow of a swindling promoter named Telworthy. Their life passes pleasantly enough in a country house until Mr. Pim, coming for an introduction he wants, mentions inconsequently that he has recently sailed from Australia in company with a disreputable gaolbird named Telworthy. He has no idea of the bombshell he has dropped. He is an easygoing, benevolent person of professorial type, and goes on his way leaving the persons concerned to tackle the problem as best they may. Olivia is just the delightful, tactful, womanly, spirited personality Miss Irene Vanbrugh knows so well how to be. In the thick of the disturbance, however, Mr. Pim again passes by. He has remembered that the man he has alluded to was named Polwick, and this he communicates to Olivia with the same blend inconsequence, thus placing the solution of the matter in her hands. The part was a triumph for Miss Vanbrugh. Mr. Boucicault played Pim admirably. Mr. Ben Webster's impersonation of Marden was humorously dignified. Of the other parts, that of Dinah was remarkably well presented by Miss Georgette Cohan, who displayed an ability that will carry her far.

BIRTHDAYS OF THE WEEK.

Happy Returns to

Daley Cooper—Wednesday, Dec. 3.
Arthur Wimperis—Wednesday, Dec. 3.
J. M. Kerrigan—Thursday, Dec. 4.
Lillian Russell—Thursday, Dec. 4.
Maud Cressall—Friday, Dec. 5.
Will Hay—Saturday, Dec. 6.
David Day—Monday, Dec. 8.
Arthur Chudleigh—Monday, Dec. 8.
Otto C. Culling—Monday, Dec. 8.
Lily Burnand—Tuesday, Dec. 9.
Edith Craig—Tuesday, Dec. 9.
Daisy de Roy—Tuesday, Dec. 9.
Renée Mayer—Tuesday, Dec. 9.

Hovenden's British Grease Paints

These paints are made at our Factory, guaranteed pure colours perfect, and quality better than any foreign make, and at same price. We are also producing

LINING PENCILS & COCOA BUTTER

These can be obtained at all High-class Hairdressers', Chemists', &c.

A few opinions from popular people.

Mr. MARTIN HARVEY, Grand Theatre, Hull.—"I have been intending for some time to send you a testimonial about your Grease Paints. I have given them a good trial now, and I think I can honestly say that they are superior even to the German, and that, alas! is saying a good deal. I compliment you heartily upon your achievement." Mr. WILL EVANS, Theatre Royal, Drury Lane.—"I thank you for sample of your Grease Paints you sent, and I find it a very excellent preparation. I shall certainly continue to use it."

A.A. AND TOURING CONTRACT

(*Continued from page 6.*)

hear.) That contract might apply to any of them, because they were all provincial actors at times, and might have to sign the provincial contract. "The only people who stick out for London only," said Mr. Paxton, "are the people who have only just joined the profession." (Hear, hear, and laughter.) The young ladies and gentlemen who did not wish to leave town. (Laughter.) He did not think for a moment that they could regard this with absolute satisfaction, but he doubted very much—with all due respect to his provincial friends—whether they would have any greater influence than the present Council.

An Alternative Suggestion.

Mr. Oswald Peppercorn said he had an alternative suggestion to make, and that was that that meeting should reject the proposed standard touring contract as being inadequate to meet the just minimum demands of the Association, and instruct the Council to take action to secure the just minimum demands by utilising the machinery of the Federation of the various associated bodies concerned in the theatrical industry.

The new amendment was not seconded.

Mr. F. B. Sharp, having outlined the two alternatives, said that if they accepted the position the Council had put before them, they were tying their hands for two entire years. It seemed to him there were 15 clauses for the manager and one in favour of the actor.

The Only Chance.

Mr. Alfred Lugg then rose to put the amendment. As an Association, he said, they hardly knew what they wanted or how to get it, but as a trade union they had found out what they wanted and the way to get it. The Council had been trying its utmost to get a fair, just, and equitable contract, and their only regret was that they had not fully succeeded. It was not because the Council had not tried, but because so many actors—and chiefly provincial actors—had remained outside the Association. It was simply useless to talk of a strike. He was looked upon as an extremist, and the managers looked upon him as a dangerous person. He would ask his fellow-extremists to pause for a moment. If he saw a chance of victory for their fair and just demands he would say, "Take that chance and go the whole way to get it." But he did not see that chance. The only chance was for them to grasp that contract as the irreducible minimum. What was the alternative? They had 3 000 members in the provinces out of 20 000 actors. They might call a strike. The only thing that would support a strike was the Protection Fund. They had about £1,200 in that. If the members were not going to support that very vital thing they had no right to go to extremes. They must have such strength behind their demands that the managers would have to accept them. A new Council might re-open negotiations and put their minimum demands, and say they were prepared to support them by a strike.

Let them face the issue definitely and with understanding.

A member of the audience complained that Mr. Lugg had misled the meeting by saying that if they did not accept the contract they must necessarily resort to a strike. There was no idea of that in the resolution, actor's mind.

Mr. Lugg explained that he did not intend to mislead the meeting. What he wanted to make clear was that if they turned this down they were faced with the reopening of the negotiations.

The Amendment Carried.

The amendment was then put to the meeting and carried, with two dissentients, and when put as the substantive motion it was again carried.

Alteration of Rules.

In accordance with notice given, Mr. Lugg proposed the alteration of the rule dealing with the constitution of the Council, and Mr. Rean seconded.

Mr. Athol Stewart moved an amendment to the effect that the number of the Council should be 60, but no proportion of provincial members should be fixed, so that the Council might possibly consist of all provincials.

Mr. Heath Saunders seconded, but the amendment was lost, and the rule, as amended, to provide for 30 provincial and 30 London representatives, was carried.

The meeting concluded with a vote of thanks to Miss Marie Löhr and Mr. Princeps for the use of the theatre, moved by Miss Lilian Braithwaite, who, in an excellent speech, paid a fine tribute to the work of Mr. Valentine in particular. She regretted that the vote to-day was more or less a censure on the present Council. ("No, no.") Miss Braithwaite said she loved her profession, and desired ideal contracts both for London and provincial actors. She was sure they would never get a Council which would work with higher ideals than the present.

A WORD FROM THE VICE-CHAIRMAN.

(TO THE EDITOR OF "THE ERA.")

Sir,—At the moment of writing, Mr. Sydney Valentine is very seriously ill, and it is quite certain that he will not be able to attend to any business for a considerable time.

Under those circumstances, the duties of chairman devolve upon me, and I shall esteem it a favour if you will publish the following remarks with regard to last Sunday's meeting and the future of the Standard Touring Contract.

In accordance with the resolution which was passed, the acceptance or non acceptance of the touring contract which has been published will be put to the vote of the entire Association immediately.

In casting their votes, I ask our members to remember that if they vote AGAINST the adoption of the contract, they will:—

1. Put their Council in the position of being unable to carry out a bargain to which they (the Council) have unanimously agreed.

2. Postpone the creation of a Standard Touring Contract for another six or twelve months.

3. Promote the growth of abuses which, whatever its shortcomings, our Contract does much to abolish.

4. Endanger the very existence of the Association by stultifying the proceedings of those who not only were elected to take action on its behalf, but who by the nature of things are in an infinitely better position to judge the whole circumstances of the case, and the limits of what action may be advisable, than their doubtless well intentioned, but not very well informed, critics.

If our members vote for the adoption of the Standard Contract they will:—

1. Establish the principle of a Standard Contract (no small victory).

2. Get a better contract than—at a very low computation—50 per cent. of our members have ever signed.

No single suggestion for the improvement of the Standard Contract has reached the Council which has not been considered, discussed and put forward during our negotiations with the managers.

The Contract as published is, I am convinced, the best we can get at present, and not a bad contract at that. On one clause only am I prepared to endeavour to reopen negotiations—the duration of the Contract. It is possible the present period 12 months and 12 months' notice might be modified.

I am prepared to do my best to get it modified, more especially as I know Sydney Valentine intended to do so had he not been struck down. I do not promise to succeed, and if I fail, the Contract must stand as it is.

The Council are not prepared to reopen discussion on any other clause.

Members have the matter in their own hands now, and I sincerely hope that they will not forget that half a loaf is infinitely better than no bread.—Yours faithfully,

NORMAN M'KINNEL.

N.B.—With reference to the promise I have given above, Mr. Robert Macdonald of Macdonald and Young, has to-day promised that he will do his utmost to get his Executive to agree to an alteration in Clause 14 (Duration of Standard Contract) which will make it read:—

"The Standard Contract shall commence from Dec. 22, 1919, and shall be for 52 weeks, and shall continue in operation until either side shall give to the other *three* (instead of twelve) months' notice at any time thereafter in writing to terminate the same."

Yours faithfully,
Dec. 2, 1919. NORMAN McKINNEL.

JARNDYCE AND JARNDYCE MODERNISED.

TO THE EDITOR OF "THE ERA."

Sir,—The celebrated cause celebre Jarndyce and Jarndyce, has certainly found a rival in the Draft Standard Touring Contract. At the general meeting of the Actors' Association, at the Globe Theatre, on Sunday last, it required very little imagination indeed to revive Dickens's celebrated Chancery Court scene—in what ever else the meeting failed, it certainly ought to be congratulated on giving such a faithful representation of that eighteenth century masterpiece—even to the man from Shropshire (ably impersonated by a gentleman in the dress circle) who apparently could not understand that Mr. Valentine was officially ignorant of his presence, and who, to enliven proceedings, kept on vigorously expressing himself—or to the members who would insist on tripping up the Council over clauses, counter-clauses, proposals, suggestions, resolutions, amendments, counter-clauses, counter-resolutions, endless counter-amendments, and so on—indeed, for the benefit of those members who had not the pleasure—or otherwise—of attending Sunday's meeting, I would refer them to the first chapter of "Bleak House," in which I think they will find a fairly accurate report of the proceedings—with this exception—that Mr. Sydney Valentine—unlike the Lord High Chancellor, was far from being enveloped in fog—and had only his original resolution been adopted, it would have been better for all concerned. But no; weaker counsels have prevailed, and the Standard Contract is to be voted on as a whole by the individual—which, at the risk of being rejected, is sheer lunacy—surely there is no sane member going to suggest that what men of such influence as Mr. Valentine, Mr. McKinnel, Mr. Paxton, &c., have failed to do, they can accomplish—the idea is as presumptuous as it is weak. I strongly urge all members to support the Council by voting FOR the Contract, and to remember the debt of gratitude we owe to the Council in general, and Mr. Sydney Valentine in particular, for their wholehearted efforts in our behalf. And in conclusion, just let me say this to the extremists: "Au royaume des aveugles les borgnes sont rois."—Yours faithfully,

WYNDHAM CLARE, A.A.
19, Fairmount-road, Brixton-hill, S.W. 2.
Dec. 1, 1919.

URGENT NOTICE.

The Annual Pantomime Number of the "ERA" will be published on December 31 next and, as was the case last year, there is a great demand for advertising space. Don't be unrepresented.

Advertisers desiring space should forward copy and blocks before the end of next week to ensure insertion. Full particulars and specimen sheet on application to—

The Advertisement Manager, "Era" Offices, 35, Wellington Street, Phone: 4547 Regent, W.C.2.

THE REALM OF MUSIC.

THE MUSICAL DIRECTOR.

ORCHESTRAL NOTES AND NEWS.

Windsor Theatre's Music.

Mr. Ernest Bull, the musical director of the New Theatre, Windsor, which reopened its doors a month or two back after extensive alterations and redecoration throughout, has some very fine instrumentalists under his direction, and, in addition, an organ has recently been added to the orchestra. His weekly programme of music is selected from the high-class as well as the popular type of composition, and the orchestra's rendering of each and every number leaves nothing to be desired.

Blackpool for the British.

Mr. Jan Hurst has again been appointed the musical director of the Victoria Pier, Blackpool, for next summer. Mr. Hurst is to be congratulated on the fact that last season—his first season there—was the second best financially since the pier opened. Only on the opening year was there a better result. The aim of Mr. Hurst is to have a very fine orchestra, composed of none but British musicians, and it is his intention to include in every programme works by British composers.

Strolling Players Orchestra.

Mr. Joseph Ivimey, conductor of the Strolling Players Amateur Orchestra Society, writes that the society is now larger than it has ever been, the strings numbering close upon 100. They give their first concert of the season on Dec. 11 at Queen's Hall. The programme includes a new work by Henry Goehl, and it is the intention to produce a new British work at each concert.

A New Orchestral Work.

Mr. Dan Godfrey is producing an interesting work at Bournemouth this week. It is by Mr. Arthur Wood, entitled "Broadacres," and is based upon themes in the idiom of Yorkshire folk-tunes.

Bath's Musical Director.

We regret to hear that Mr. G. B. Robinson, the musical director of the Bath Pump orchestra, has been laid aside with a severe chill. He is now better, but far from being in his usual robust health. During his enforced absence Mr. Harold Mayell has wielded the bâton.

Philharmonic Varieties.

The conductor of the next Philharmonic Concert at Queen's Hall, on Thursday next, is Mr. Geoffrey Toye, who is at present directing the Gilbert and Sullivan revivals at the Princes Theatre. He has chosen a varied programme, of which the principal item is "Le Pause del Silenzio," by the Italian Francesco Malipiero. By way of contrast, the Symphony is Mozart's No. 1 in D, which was composed in 1778 when Mozart was only 26. The other orchestral numbers are Liszt's "Mephisto Waltz" and Meyerbeer's "Struensee" Overture, which he wrote in 1841 for his brother's drama. Mr. Murray Davey will sing airs from "Don Giovanni," and an air from Berlioz' "Faust."

Once More in the Chair.

The many friends of Bobby Steele, of the Glasgow Pavilion, will be glad to know that, after his recent severe illness, he was able to resume duty a week ago in the conductor's seat. During his absence, his leader has ably "carried on."

Hastings' Feast of Music.

Mr. Julian Clifford has amplified his Harrogate reputation by bringing an orchestra consisting of thirty-two most accomplished musicians to play in the handsome pavilion of Palace Pier daily till March 28. To the orchestra he adds well known London vocalists. The concerts are most enjoyable, and drawing large audiences.

SOUTHEND "ACADEMY" CONCERTS.

A splendid work in connection with the popularising of really good music is being done at Southend by Mr. Frank Bonner, of the Metropolitan Academy of Music, who, in connection with the Southend branch, is promoting a series of concerts under the title of the "Academy" concerts.

The third of the series was given on Saturday last, and attracted a large and appreciative audience, the artists being Mr. John Coates, Mr. Ernest Bodner, 'cello, and Miss Hetty Bolton, pianiste. Mr. Bonner was most ably aided at the piano by Miss Margaret Davies, A.R.C.M.

The finale of the first movement and adagio from Benjamin Godard's sonata in D minor, by Mr. Bonner, opened the proceedings, and was enthusiastically received. Mr. John Coates followed, and got on immediate good terms with his audience, his first contribution being four Shakespearean songs—Thomas Morley's setting of "It Was a Lover and His Lass," Arne's "When Icicles Hang by the Wall," Quilter's "Blow, Blow, Thou Winter Wind," and R. H. Walthew's setting of "Hey Ho! the Wind and the Rain." A brilliant rendering of Chopin's Valse in C sharp minor, and Ballade in A flat, by Miss Hetty Bolton—a pianiste of exceptional executive ability—was followed by Mr. John Coates in more modern songs, which included John Ireland's setting of the late Rupert Brooke's beautiful sonnet, "The Soldier," the late Geo. Butterworth's setting of A. E. Housman's "Loveliest of Trees," succeeded by "Linden Lea," and Paston Cooper's setting of Swinburne's "Leave Taking."

Further 'cello solos by Mr. Ernest Bonner—"L'Adieu," Squire; "Arlequin," Popper; and "Tarantella," Squire—were deservedly encored, and Mr. John Coates sang a further series of songs, which included Elgar's "Speak, Music!" Mallison's "New Year's Song," "I Loved a Lass," "Maulte's Come Down," and Dr. Brewer's "Ninetta." These generous contributions proved insufficient to satisfy the appetite of the audience for the popular tenor, who had to oblige with "Come Into The Garden Maud," and "Green Grow the Rashes, Oh" before he was reluctantly permitted to retire. John Ireland's "Rhapsody," Debussy's "Arabesque"—most sympathetically rendered—and Liszt's "Venezia e Napoli," which drew an enthusiastic encore, all contributed by Miss Hetty Bolton, concluded a most enjoyable concert.

Polka-Waltz Measure.

A curious change of tempo is noticeable in the trio of that interesting new dance number, "Plinky Plonky." "The idea is by no means what I should call a novel one," said the composer, Mr. Harry Stogden; "it is only the way I have worked it out that makes it appear new to you. Certainly, 'Plinky Plonky' itself is a distinct novelty, but dances which changed their tempo whilst being played date back to the last generation, although no special music was written for them. In those days it was quite the usual thing to have at least two such numbers on a programme, which would start by being, say, a polka, and without warning would suddenly turn into a waltz. In view of the modern tendency on similar lines, it struck me that the obvious thing to do was a write a complete dance on this plan, with the addition of suitable words. These words are not a mere haphazard jingle, but describe concisely the plot of the dance." Mr. Stogden hinted that we may shortly hear this number in a big London production.

SONGS AND SINGERS.

B. Feldman & Co.

Carrie Laurie's Juveniles are featuring "That Wonderful Mother of Mine" and "A Southern Wedding Morn" with immense success.

Flora Cromer was heartily applauded at the Metropolitan last week for a fine rendering of "All the World will be Jealous of Me."

Munroe and Robbins have a couple of winning numbers in "Our Wedding Day" and "Oh, Man, You'd Hang Around."

Sisters O'Hara find "Who Discovered Dixie?" and "My Barney Lies Over the Ocean" very popular with their audiences.

Mollie Butler is making a sweeping success of "Have a Smile."

Katie Hughes is scoring with "Till We Meet Again."

Monty Woolf and Dormer Leigh have a winner in "On the Level You're a Little Devil."

Last week's song notes stated that Harry Pilcer was going to Cannes. It should have read Murray Pilcer.

The Yale Four write to say that they have been singing "That Wonderful Mother of Mine" at all their engagements "with every possible success."

Fred Moore, in "Red Moon" company, is a distinct success in "That Wonderful Mother of Mine."

Harry Claff was heartily applauded at Kilburn Empire last week for a fine rendering of "Till We Meet Again."

Liana D'Eve has a bright number in "At the Jazz Town Novelty Ball," which she works with charming abandon.

"Peaceland" Selection has now been issued, and once more Mr. Stoddon (B. Feldman & Co.'s musical editor) has made a musicianly arrangement of the popular songs of the year. Musical directors will welcome this fine arrangement.

Another instrumental feature of Feldman's Christmas issue is "Bright and Breezy" Lancers, which will inevitably prove the most popular of the year.

Herman Darewski Co.

Tom Clare, who has scored so heavily with J. M. Gaulay's "Brass Hats," is making a big feature of a new song by the same composer, in conjunction with Harford Worlocks, entitled "I'm a Very, very Disappointed Man."

Murray Pilcer and his inimitable band in Cannes, France, are playing innumerable Darewski numbers, including excerpts from the popular musical plays, "Maggie," "The Eclipse," "The Lilac Domino," "Buzz Buzz," "As You Were," "Laughing Eyes," "Carminetta," &c., also such famous songs as "Everything is Peaches Down in Georgia," "If You Could Care," "By the Camp Fire," "Chong," "Where Do Flies Go in the Winter-time?" "I'm Sorry I Made You Cry," "Oriental Rosebud," "Ja-Da," &c. Mr. Pilcer's band is also making special features of "Helen of Troy," one-step; "Love Eternal," waltz; "Balloons and Kisses," one-step; "Indianola," fox-trot; "Barbara," waltz; "Jazzin' Around," one-step, &c.

Roxy la Rocca, "the wizard of the harp," at the Argyle, Birkenhead, is making a special harp solo of the popular Darewski number, "Everything is Peaches Down in Georgia."

Elsie May, the fine male impersonator, is making a big success at the London, Shoreditch, with Huntley Trevor and John Neat's sparkling comedy chorus-song, "Where Did You Find the Lady?"

Lawrence Wright Music Co.

Mr. Terry Wilson wired from the Palace, Bradford, where he was topping the bill last week, "Enormous hit with 'You'll Be Some Wonderful Girl.'" He is repeating his success at Warrington this week. It is wonderful the demand which has already been created for this number, and there is hardly a manager who has not already secured it for pantomime.

Another act to report wonderful success with this song is May Erne and Erne Chester. They say it is the biggest hit they have had in their novelty act for a very considerable time.

Mr. Fred Barnes has wired from the Empire, Nottingham, congratulating the Lawrence Wright Music Company on the enormous success already achieved by "You'll Be Some Wonderful Girl."

Mr. George Glover, of Betty Barclay and Baritone, is giving a splendid rendering also of this song. He was one of the decided hits of the bill at the Bedford last week, and again at the Hippodrome, Preston, this.

Leslie Stanelli and Edgar, who are featuring an all-Lawrence Wright programme, find "You'll Be Some Wonderful Girl" an outstanding song success at the Palace, Manchester.

Mr. James W. Tate has decided to use the ballad, "You'll Be Some Wonderful Girl," in his pantomime at the Alhambra, Glasgow, this year, and it will be sung by Miss Florence Wray, who can be trusted to make a big hit with this popular number.

Mr. Syd Sydney, who produced "You'll Be Some Wonderful Girl" at the Empire, Wood Green, a fortnight ago, and did splendidly with it at Shepherd's Bush last week, is at the Palace, Leicester, this week, where he is making a big hit.

Olive Fox and Clarkson Rose, in their clever double act, use entirely Mr. Rose's own material, with the exception of the new duet number which the Lawrence Wright Music Company have just issued "You 'n' Me," which is in great demand for pantomime. They are featuring this number with great success at the Palace, Plymouth, this week.

Escott and Co.

A fine vocal success, "Rosalie," is being sung by Miss Chrissie Hopkins, who is shortly including other successes in her repertoire from these popular publishers. "Flower Sunday Lullaby" is another good number being sung successfully by many established artists, including Miss Laura Evans-Williams.

"Jackson's Jazz-Step Ball" still retains its popularity in many revues, and never fails to get well applauded. Mr. Albert Edwards writes that owing to the enormous success of "Dear Little Heart o' Mine" he is including in his repertoire "Till the Dawn"—another fine ballad by the same writer—Will J. Amphlett.

Other acknowledged successes are Roselle and Clifford's "My Little Home in Italy." This beautiful ballad has no doubt come to stay, and will be enjoyed by the many panto. patrons this year. "The Glade of Memories," by the same composer—Art. E. Hayer—coupled with a very fine lyric from D. Cameron-Forrester, is proving an exceptional "winner" all over the country.

Mention must be made of that great "Mother" number, "Dear Old Mother's Ring," now being sung with enormous success by the Mavons. Artists in need of good all-round material get in touch with Escott & Co., 64, Newman-street.

JAZZ FOR FRANCE.

Murray Pilcer, the "King of Jazzists," is leaving London in a few days to fulfil a twelve months' engagement in France commencing at Cannes, where he is booked for three months' stay, proceeding from there to Paris for a six months' engagement, and finishing his tour at Deauville. Pilcer will arrive back in London in time for the 1920 Christmas festivities.

Joy.

Mr. Mackenzie Lee's party, Joy, paid a very successful visit to the Torquay Pavilion recently, and renewed acquaintance with many old friends. Miss Doris Longdon is a very versatile artist, singing and dancing with an abandon and vivacity that drew loud applause. Mr. Dan Leno, jun., is an eccentric dancer with ideas, and Mr. Mackenzie Lee contributed some acceptable numbers.

The Comedies.

Mr. Conway Lester's party paid a visit to St. Albans on Saturday, and presented a bright and well-arranged programme. Besides being a smart comedienne, Miss Ellice Rayne is the possessor of a fine voice, which she uses to good advantage. Miss Doris Cave is a sweet soprano, and does well in concerted work. Mr. Wilfred Gaylor is a powerful baritone with a breezy style. Mr. Conway Lester is a tower of strength to the party. Mr. Robert Esmond displays a very good style in his light comedy numbers. Miss Joyce Douglas's duet with Mr. Gaylor is much to the liking of the audience. At the piano Leon Henry lends able assistance.

STEINWAY HALL. Madame AMY SHERWIN presents:
"Song Pictures" from a temple in old Egypt, invented and produced by Miss JEANNETTE SHERWIN,
TUESDAY EVENING NEXT, Dec. 9, at 8. Tickets, 5s. 9d. (incl. tax) at Steinway Hall.

CONCERTS OF THE WEEK.

CENTRAL HALL.

A big responsibility rests on the "introducer" of a new song by a favourite composer. Mr. David Ellis is one of those singers who recognise it. He sang Arthur Meale's "Love Makes the Sunshine" at Central Hall on Saturday night, and he made it sound so good to sing, and brought off such an effective finale that every amateur tenor in the place went away with the firm intention of getting the song and doing it "just like that." It is a wise song (and a wise publisher) that knows how to choose his "introducer." Miss Annie Rees, of the fresh, pretty voice, was the evening's soprano; Miss Dorothy George a promising singer with a good deal of dramatic feeling in her composition, the contralto; and Mr. Dan Richards, whom we heard last week at Kingsway Hall, was the baritone.

As usual, the programme was strong in entertainers, for there was Mr. Rupert Hazell, prince of the parodists, in, among other things, a soulful tragedy about pancakes, which raised tempestuous laughter; and Mr. Hector Gordon, besides, with songs, patter, and good Scots stories, all delightfully mellowed in passing through the ripest of ripe Scots brogue. On the instrumental side there was Mr. J. A. Meale to bring grand and beautiful effects out of the great organ, and Miss Evelyn Hardy to play the old favourite "Il bacio" on the cornet in admirable style; and, not least, Miss Christine Hawkes, the "classical English concertina soloist," to enrapture the audience with Schubert's "Ave Maria" and other fine things.

QUINLAN BALLAD CONCERT.

One of Mr. Thomas Quinlan's concert companies, consisting of eight prominent artists, brought a successful tour of the British Isles to a conclusion at the Central Hall on Saturday. The first half had an operatic character, as was to be expected, seeing that Miss Mignon Nevada was the soprano of the occasion. Very beautifully indeed did she sing the great aria, "Casta Diva," from Bellini's "Norma," so seldom heard nowadays, and with the same exquisite purity of tone and finished vocalism, Purcell's "Hark! the ech'ing air," which followed. Miss Nevada's songs came between violoncello solos, by Madame Guilhermina Suggia, and violin solos by Mr. Albert Sammons. Both these front rank players fully sustained their reputations on this occasion, the former in Boelmann's "Variations Symphoniques," the latter in a group of pieces by Moart, Kreisler, and Brahms.

Miss Astra Desmond, the contralto, also went to opera for her first song, giving a dramatic account of Verdi's "O don fatale." Mr. Lenghi Cellini chose old Italian canzoni by Pergolesi and Scarlatti and treated them in artistic fashion, and Mr. Peter Dawson gave a bold and brilliant rendering of Mendelssohn's "I'm a Roamer" in his fine bass. Mr. George Reeves' work as accompanist at the pianoforte was as worthy of recognition as that of any of the company.

A STUDENTS' CONCERT.

First on the programme of the Royal College of Music students' concert, held in the Prince Consort-road Hall last Thursday stood Beethoven's Sonata for pianoforte and violoncello in A major, op. 69. Miss Isabel Bedlington and Miss Elsa Ivimey Martin reproduced faithfully the varying moods of the music—he lovely Scherzo was particularly well done—and they were beautifully together all through. Both the pianists who appeared during the afternoon were promising young players. Miss Cynthia Scott displayed a delicate, even touch in a Clementi "Toccata" and in pieces by Scarlatti, and Miss Rachel M. Macandrew gave a fluent and graceful performance of Chopin's "Polonaise Fantaisie." Between the instrumental solos Miss Annie Williams, a soprano with a voice of pretty quality, sang songs by Eric Coates and Edward German; and Mr. Walter J. Saull, a telling baritone, was heard in a dramatic rendering of "The Ere King." A workmanlike performance of the Debussy string quartette by Messrs. John Pennington, Manus O Donnell, Cecil Bonvalot, and Edward J. Robinson brought the concert to a close.

N.S.L. CONCERTS.

PALLADIUM.

A most favourable reception was accorded the Royal Artillery String Band at the Sunday evening concert at the Palladium. Under the energetic direction of Lieut. E. C. Stretton, the band played well-chosen selections with rare verve. Miss Rene Maxwell, who was making her last appearance prior to her Australian tour, sang "Lo! Here the Gentle Lark," displaying finished technique. Signor Lenghi Cellini was in excellent form, and used his well-modulated tenor voice with great effect in Gwynne Davies' wistful ballad, "Marthe," the result being that two encores were insisted upon. An operatic excerpt was provided by Miss Annie Coxen, who gave a sympathetic rendering of the Flower Song from "Faust," and other ladies who scored heavily were Miss Violet Openshaw, with Tchaikovsky's "To the Forest"; and Miss Nella Allen, with the popular "Bells of St. Mary's." It was a rare treat also to have two such consummate artists as Mr. Ivor Foster and Mr. Thorpe Bates in the programme, whilst Miss Flora Woodman sang Arditi's interesting "Se Saran Rose" with full appreciation of its requirements. Mr. Ernest Hastings added greatly to the gaiety of the evening, and further variety was lent to the programme by the duets of Miss Grace Trell and Miss Minna Woodhead. Mr. Victor Marmont supplied the accompaniments in his usual artistic manner.

CONCERT PARTIES AT WORK.

The Quaintesques.

The first visit to the New Spa Opera House, Bridlington, of Mr. Billie Manders and his novel concert party, The Quaintesques, is taking place this week. Mr. Manders is an old favourite here, as a member of Catlin's Pierrots, his "girl" characters being very popular. The company includes Sid Vance, the droll comedian; Billie Lune, comedian and acrobatic dancer; Fred. J. Hudson, comedian; Harry Milner, baritone; Jack Glue, coon artist and dancer; Paolo Zaharoff, pianist and dancer; and Billie Manders, in "girl impersonations."

The Checks.

For his second Saturday evening popular concert at the Empress Hall, Watford, Mr. Andrew Roberton arranged for a visit of The Checks, an extremely clever and well-balanced costume concert party, who provided a most enjoyable and well-varied entertainment. The party introduced themselves by singing a well-arranged concerted number, and in the course of the evening sang five others, the best of which were "Down in Virginia" and "What the Moon Saw," the latter introducing some of the leading cinematograph players. Mr. R. B. Saxe was loudly applauded for his two songs, "Under the Bayurka Tree" and "The Apache Dance," being assisted in the latter by Miss Mildred Carlton. Miss Dolly Hudson, although suffering from a severe cold, stuck gamely to her task, and rendered her items in a particularly vivacious manner, which gained encores. Mr. Gerald Godfrey's fine singing of Squire's "Mountain Lovers" was greatly appreciated. Miss Mildred Carlton has a nice soprano voice; her song, "The Kingdom Within Your Eyes," was excellent. One of the chief features of the evening was Lohr's "Rose of My Heart," sung as a duet by Miss Mildred Carlton and Mr. Gerald Godfrey. Mr. Billy Best created great amusement with his humorous patter and songs. Mr. Reg. L. Ramsden, L.R.A.M., was at the piano.

Mr. Jack Allen, the ventriloquist entertainer, who has four and a half years' Army service to his credit, has been engaged for the South African tour, beginning March 27 next.

TOURING CONCERT PARTIES.

NAME.	PROPRIETOR.	DEC. 1.	DEC. 8.	NEXT VACANCY *
AIR BELLES	Christine Roy	Kursaal, Whitley Bay.		
BING BOYS from France	Ernest A. Plumpton Richard Jerome	Town Hall, Kidderminster.	Guildhall, Gloucester.	
BREVITY		Winter Gardens, Leamington,		
BUBBLES	Gane & Morley	Pavilion, Margate.	Winter Hall, Leamington.	
CURIOS	Ernest Crampton			
GEMS, THE BRILLIANT	Ben Whitworth	Palace, Bridge-north.	Scala Theatre, Newtown.	
GIPSIES	Gane & Morley	Leas Pav., Folkestone.	Pavilion, Margate.	
JOLLITY	Richard Jerome	Anglesea Palace, Burton-on-Trent.	Assembly Rooms, Chester.	
JOY	Mackenzie Lee	Devonshire Park, Eastbourne.		
NOBODIES		Palladium, Southport.		
OPTIMISTS	Will Catlin	Stafford.	Empire, Stony Stratford.	Dec. 15, precede Bradford; also Jan. 19, between Manchester and Bridlington
PIERROT, PIERRETTE & PIANO	Gane & Morley	Pavilion, Torquay.	Winter Gardens, Teignmouth (3).	
POPPIES	Tissington & Craig	Lecture Hall, Hull.	Queen's Hall, Minehead (3). Empire, Redcar.	
ROYAL SCARLETS	Geo. Christian	Picturedrome, Clonmel.	Tivoli, Tipperary.	
SUMMITS	Albert Lyon	Kursaal, Whitley Bay.	New Theatre, Kirsk.	
WITS	Richard Jerome		Anglesea Pal., Burton-on-Trent.	

* The charge for inserting date of next Vacancy in this column is 1/- per insertion prepaid.

THE CONCERT WORLD.

ACADEMIES AND SCHOOLS.

THE ROYAL COLLEGE OF MUSIC (Incorporated by Royal Charter, 1883). Prince Consort-road, South Kensington, S.W. Patron: His Majesty the King. President, H.R.H. the Prince of Wales, K.G. Director, Hugh P. Allen, Esq., M. A., Mus. Doc. Hon. Secretary, George A. Macmillan, Esq., D.Litt. Syllabus and Official Entry Forms from CLAUDE AVELING, Registrar.

TRINITY COLLEGE OF MUSIC (Inst. 1872). President: The Rt. Hon. the Earl of Shaftesbury. Chairman of Board: Sir Frederick Bridge, C.V.O., M.A., Mus.D. Director of Studies: C. W. Pearce, Mus.D. Director of Examinations: E. F. Horner, Mus.D. The College is open to students of all degrees of proficiency in Music, including beginners, who may enter at any time and for any number of subjects. All modern systems of Instrumental Technique and of Vocal Training are taught, also Elocution, &c. Particulars of the Teaching Department, Scholarship Regulations, and the Syllabuses of the Higher and Local Examinations, on application. C. N. H. Rodwell, *Secretary*, Mandeville-place, Manchester-square, London, W. 1.

ADINE SCHOOL OF DANCING. Physical Culture, Fencing and Elocution. Private lessons, classes. Pupils trained for the profession. Stage Dancing classes daily. Ballroom Practices daily. Classes, Thé Dansants, Saturdays 4, and Sundays 4.30. Dances, Saturdays, 8.30. MISS JEANIE SMURTHWAITE, 6 and 7, George-street, Hanover-square. 'Phone 5379 Mayfair.

MADAME KATE FLINN, Professor of Singing and Elocution. Specialises in Voice Production and Style. Thorough Training for Artists in Opera, Concerts, Vaudeville, and Solo Song. 'Phone, Mayfair 600. 11, Henrietta-st., Cavendish-square, W. 1.

JACK ALLEN, Ventriloquist and Entertainer. All Functions. Booked South African Tour, March 27, 1920. Vacant Dec. 8 and week, after which booked until Saturday, Dec. 27. All comers., 15, Siddons-road, Forest Hill, S.E. 'Phone, Holborn 4862.

HENRY ANDERSON, Tenor. Concerts, At Homes, &c. Town or Country. 36, Boyne-road, Lewisham, S.E. 13.

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MAY DE LA GRANGE. "The Happy Dutch Girl." Comedy Songs, Stories, Sabot Dancing; dancing mat carried; character or evening dress; Masonics, concerts; special items for children's festivities; other artists provided. 14, Bouverie-road, Clapham Junction. 'Phone: Battersea 79.

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MR. HERBERT E. CRAYMER, Baritone, is at liberty for Concerts, Private Entertainments, &c., with a first-class Pianist and Violinist and large repertoire of high-class music; also can receive one or two pupils for voice production at 55, Woodland-rise, N. 10. 'Phone, City 6661.

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MISS NORMA RUSSELL, Contralto, 8, Heath Hurst-road, Hampstead, N.W. 3.

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THE STORY OF A SONG.

Many people with a superficial knowledge of matters musical as regards songs are rather inclined to state dogmatically that the words "don't matter much" provided the music is all right.

How mistaken this idea may be is proved once again by some details with which the Parker-Charles Music Co. have supplied us regarding the inner history of how their latest ballad success, "'Tis Then Your Spirit Speaks to Mine," came to be published.

The position was that the firm had lying on their hands a melody they were eager to publish, if they could but find a suitable lyric. This, however, proved by no means easy.

One afternoon, however, Mr. D. Cameron Forrester made a business call on the present manager of the firm. As he was leaving the manager casually said, "By the way, Mr. Forrester, you write lyrics, I know. I wonder if you could do us some words to fit a melody we are very keen on?"

Mr. Forrester said he would try, and the song was played over to him several times in order that he might get the spirit of the music and the metre.

"When do you think you can let us have the lyric?" he was asked as he was going—it was then Friday afternoon.

"Well, I'm fully engaged to-night and Saturday," he replied. "Will it do if you have it first post Monday?"

"That will be excellent if you can really manage it," said the professional manager.

On the Monday morning the lyric was received, and on the following day the agreement was signed and the song sent to the engravers, and so a melody which had been waiting publication for months was put promptly on the market.

A "HOME IN THE WEST" SONG.

Tom Walton's "The West for Me" is a close connection of a sturdy scion of the song family—the "Little Grey Home" we have all heard so much about. Here heaven on earth is represented by a West-country farmhouse—grey, of course (and, by the way, the publishers, West's, of 12, Moor-street, Charing Cross-road, have given the song a tastefully-got-up cover to match)—and it shelters the only "one" in all the world it is worth while to sing about. Mr. Walton sings about her in a sweet and smoothly-flowing 6-8 melody, easy to catch up, but difficult to get out of your head when once caught.

GET YOUR Band Parts Now!

The enormous demand for Band Parts of our **PANTOMIME NUMBERS** has necessitated a considerable increase of staff in our Orchestral D partment. We are anxious to avoid any disappointments. Will you kindly assist us by ordering any Band Parts you require for Pantomime **NOW?** We want to avoid any congestion which might arise should Managers and Artists wire on the "eve of pantomime" for parts.

Orchestrations are ready, in the published keys, of the following "Hits." If a different key is required, please state same:—

THAT OLD-FASHIONED MOTHER OF MINE

YOU'LL BE SOME WONDERFUL GIRL

THE KINGDOM WITHIN YOUR EYES.

IT'S A SAD HEART THAT NEVER REJOICES.

YOU'N ME. | **H-O-M-E.**

DREAMS OF LONG AGO (Founded on HORATIO NICHOLLS' Famous "DELILAH" Valse).

CA-BAGES, CA-BEANS and CAR-ROTS

Also our ***STANDARD*** *Successes:*

BACK FROM THE LAND OF YESTERDAY.
EGYPT—I AM CALLING YOU.
MOONTIME ON THE MISSISSIPPI.
OH! THAT LANCASHIRE JAZZ BAND.
KENTUCKY, I'M COMING HOME.
THERE'S NOT MUCH LEFT OF THE OLD HOME NOW.
&c., &c.

To be a "Hit" you must sing a "Hit."

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Phone: Regent 155. Telegrams: "Vocable, Westcent."

BILLY O'CONNOR

B. SHEREK.

NEXT WEEK'S CALLS.

MONDAY, DECEMBER 8, 1919.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR DECEMBER 29 NOW DUE.

HARRY DAWN CIRCUIT.

EDMONTON EMPIRE (rehearsal, 4).—Six Brothers Luck in "The Demon of the Cellar," Lolette and Lord, Little Nickoll, The Westos, Gladys Delmaine, Millie Maude. 16 band parts required.

EDMONTON HIPPODROME (rehearsal, 5).—The Victory Midgets, and company as booked.

MILE END EMPIRE (rehearsal, 1).—The Two Lillies, Jack Barlow, Ben Bojamsa Troupe, and company as booked.

RAYMOND King Laugh Maker.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Ronald Ure and Partner.

HAMILTON HIPPODROME (rehearsal, 1).—Who Is She? Elise Loubert, Billy Bristow, The De Breans, The Glittos, Jack Kellino, Loch and Lomond.

IPSWICH HIPPODROME (rehearsal, 2).—Naughton and Gold, Larrett, Saxonica Trio, Benedetti Bros., Phil Bransby, Rich Hayes.

IPSWICH LYCEUM THEATRE.—"A Temporary Gentleman."

NORWICH HIPPODROME (rehearsal, 2).—Will Dalton presents "Heads or Tails."

NORWICH THEATRE ROYAL.—"Cash on Delivery."

PAISLEY RINK PALACE (rehearsal, 6).—Maxford and O'Neill, Grace Cunard, Le Volt.

PAISLEY THEATRE (rehearsal, 12).—Harry McKelvie's pantomime, "Handy Andy."

RAYMOND Merriest of Magicians.

KENNEDY CIRCUIT.

BIRMINGHAM GAIETY.—Joe Hastings' circus revue, "Crack o' the Whip."

WEST BROMWICH EMPIRE.—Miss Marie Ambrose and Co., Tom More, Win and Windle, Christopher and Columbus, Dave Morris, Victoria Cornettee, Five Olrace, Bioscope.

WEST BROMWICH OLYMPIA.—Revue, "Time, Please."

WEST BROMWICH THEATRE ROYAL.—Oswald Gray's Co., "The Plaything of an Hour."

LONDON SYNDICATE HALLS.

(See page 23.)

LONDON THEATRES OF VARIETIES.

(See page 17.)

RAYMOND Supremest of Sorcerers.

MACNAGHTEN TOUR.

BLACKBURN.—Phil Ascot Four, Billy Rogers, Theo Ward, Maggie McLean, Zaleski, Gintaro, George Morton.

BRADFORD.—Ethel Castaldini, Sharp's Tromboneers, Haydee's Marionettes, Jack Birchley, The "Spider," Zeolah.

BURNLEY.—Berry and Hart, Gordon Brown, The Mandos, Albert Vivian Peake, Harvey Brinton, Alex. Mee and Co., Blanche and Boston.

CARLISLE.—Morritt, Orpheus Trio, The Kratons, The Midnight Nurse, Gicardo, Omega Trio, Melt and Bray.

HALIFAX.—Wilfred Burnand, Daisy Jerome, Gibbon Duo, Shirley Whyte, The Zanettos, Martini.

HUDDERSFIELD. Terry Wilson, Mark Stuart, "The Red Moon."

SOUTHAMPTON.—W. H. Squire and Co., Jess and Tony, Aimee Roberts, Julot and Piero, Four Mackwells, Storm and Rudd, Bromley Carter, "Peter."

WARRINGTON.—Pauline Travis, Four Hesseys, Roya, Fifteen Australian Entertainers.

Rehearsal at all halls at 12.

MOSS' EMPIRES, LTD.

(See page 20.)

RAYMOND Monarch of Mystery.

STOLL TOUR.

(See page 23.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1. 30).—"Hullo, America."

BRIGHTON HIPPODROME (rehearsal, 12).—Billie Reeves, Tom Edwards, Melville Gideon, Claud Lester, Billy Wells and the Eclair Twins, Edie Veno, Vera Wootton, Westminster Singers.

GLASGOW ALHAMBRA.—Closed till panto. opens on Thursday, Dec. 11, 1919. Wylie-Tate's "Cinderella," including Harry Weldon, Bert Errol, Florence Wray, &c.

LEEDS HIPPODROME (rehearsal, 12).—Miss Phyllis Neilson-Terry, Two Tomboys, W. V. Robinson, Tom Stuart, Will Lacey, Niblo and Doris, Rubani Trio, and company as booked.

LIVERPOOL HIPPODROME (rehearsal, 12).—Wylie-Tate's "Follies of 1919."

MANCHESTER PALACE (rehearsal, 11).—David Devant, Hedges Bros. and Jacobsen, Fred Curran, Effie Mann, Paul Stephens, "A Man of Principle."

MARGATE HIPPODROME (rehearsal, 2.30).—Grogie, "Tiddly Winks."

NEWCASTLE HIPPODROME (rehearsal, 12).—Yorke and Leonard, Nathano Bros., Walker's Juveniles, Ajax and Emily, Kublick, and company as booked.

PARIS ALHAMBRA.—Period commencing Dec. 5: Clifford and Grey, Dippy Diers, Five Petleys, Rinaldo, Bonaudo and Francis, Knapp and Cornalla, Marie's Cockatoos, Bert Hughes' Cyclist, Oswald Williams.

PORTSMOUTH HIPPODROME (rehearsal, 1).—"Les Rouge et Noir," in "Splinters."

PRESTON EMPIRE (rehearsal, 11).—"The Naughty Wife."

SHEFFIELD HIPPODROME (rehearsal, 12).—"Revels," Nelson and Nelson, Colley and Scott, Russell Carr.

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—Mdlle. Margo, Vasco, Armstrong and Howarth, Maggie Clifton, Dolly Victoria, Ernie Whitmee and Comedienne, and company as booked.

SOUTHEND HIPPODROME (rehearsal, 1.30).—J. W. Rickaby, May Sherrard, Eric Randolph, Hymack, Brown and Potter, Ivor Vinter, Graham Bros., Alexia and Morlay.

WOLVERHAMPTON EMPIRE (rehearsa, 1).—Robb Wilton, Archie Goodall and Co., Darty and Partner, Jean Schwiller and Co., Three Dorinos, Culpitt, Vi and Vio a.

RAYMOND Master Magician.

LEON VINT CIRCUIT.

BARRY DOCK PALACE.—Nita Bartlett Trio, Betty Bruce.

LLANELLY PALACE.—Ernest R. Abbott's Co., "The Passions."

NEATH PALACE.—Lee and Kingston, George Perry.

ALBANY WARD CIRCUIT.

Rehearsals at each place at 1 o'clock, except Weymouth, at 12.

BRIDGWATER PALACE.—Carlton Fredrick's Co., "Roses of Picardy," Dec. 8, 9, and 10.

CHEPSTOW PALACE.—The McLloyds, Ben Jackson.

CHIPPENHAM PALACE.—Carlton Fredrick's Co., "Roses of Picardy," Dec. 11, 12, and 13.

SALISBURY NEW THEATRE.—Robert Brasher's Co., "Freedom of the Seas."

SALISBURY PALACE.—Roy Hunter and Wonder Horse, Irish Strollers, New Brothers Bright, James Ross and Grace.

WEYMOUTH JUBILEE HALL.—Max Erard and Zona Vevey, Ben Said, Winter and Bunny, Harry Knox, Nicol and Martin Trio.

YEOVIL PALACE.—Xerxes and Partner, Ernie Moss.

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Haley's Juveniles, Frank Ellison and company, 6 Royal Crests, Peggy O'Hara, Eddie Brown, Griff, Benson Gray, Ernest Mitchell.

ALDERSHOT, ALFRED BERT'S MILITARY HALLS (rehearsal, 2.30).—Smith and Wells, Phil and Archie, Cliff and Vanstan, The Barry Kids, Leslie Sears and Cissie Scott, Sam Lytton, Ruby Lane, Pansy Delhi, "Lalo," Wal Wall, Dorothy Glyn, Era Boyd, Nancy Daley, Laura Lawrence, Cissie Wood, Keats and Ray, Veronica Claire, Rolls and Foreman.

ASTON HIPPODROME (rehearsal, 12).—E. D. Nicholls and company, May Erne and Erne Chester, Dick Williams, Hetty Hartley, 2 Cures.

RAYMOND is in Town.

AYR PAVILION (rehearsal, 1).—Fred Collins's "Bachles and Herrin'" revue, featuring Dora Lindsay.

BATH PALACE THEATRE.—Marie Elliott, Mayne and Sheridan, Elizabeth Carter, Tom Varley, Mason and Bart.

CHELTENHAM HIPPODROME.—Revue, "Whits and Quits."

COVENTRY HIPPODROME (rehearsal, 1).—P. F. Shine and company, Lowenwirth and Cohan, Page's Dolls, The Doves, Sherry Trio, Corina Trio.

DUNDEE KING'S THEATRE.—Poole's "Vindictive," Derry and Sloan, Victor and Andre, Alberta Slahey and Tenor, Fitzallen, Jack Walsh, Wood and Cragg.

FELIXSTOWE PLAYHOUSE (rehearsal, 2).—Les Bon-Bons.

FOLKESTONE PLAYHOUSE (rehearsal, 12).—Dainty Ethel, Arthur Stacey.

GLASGOW PAVILION (rehearsal, 11).—Constance Collier and Co., Arturo Bernardo, Jane Croft, Billy French, George Campbell, and company as booked.

GOOLE COLISEUM (rehearsal, 1).—The Shades Trio, Takio, J. J. Wild's Co. in "Listing for a Soldier." Two Le Bergs, Jack Murray, Ladd West, Kidd Love, Crosby and Lawrence.

GUILDFORD ROYAL (rehearsal, 2).—Will H. Glaze presents "His Last Leave."

INVERNESS MUSIC HALL.—Gittins' Pocket Operas, John F. Preston and Co., Sisters Lea, Sid Bell, Driscoll-Ledoux Fight.

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Miss Cissie Noble (of the Four Its), to Mr. Tom Barrasford (of Lake and Barrasford), the wedding to take place at St. John's Church, Leeds, on Jan. 12, 1920.

DEATHS.

MANVILLE.—Nov. 30, 1919, suddenly, at his sister's residence, 52, St. George's-square, Portsea, Jerrold Manville, age 53. Interred Milton Cemetery, Portsmouth, 12 o'clock Thursday. All communications, 288, Camden-road, N.

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THE PLAY IN PARIS.

Gloomy Musical Drama at the Trianon—Figuiere's Poets' Matinees—Dancing Temporarily Suspended—New Revue at Casino de Paris.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Nov. 30.—Mr. Louis Masson, who for some years succeeded in catering tactfully for the public of his district by presenting at the Trianon a series of good operettas, mostly of the "classical" category of two and three decades, has been less successful in mounting a new work, "La Mafia," by A. de Lorde and Jean Marsele, with music by Georges de Seynes. The plot is not of a nature to inspire a musician, the authors having supplied a blood curdler of the kind we are wont to see at the Grand Guignol. We see bandits nailing a woman's hand to a table, a blind man strangling the chief of the bandits, who is stabbed by the said woman. The score is by a young composer who is apparently still in his apprenticeship, though he has evidently taken Puccini or Leoncavallo as masters. It was no doubt difficult for a beginner to write music to such a theme, the charms of which are evidently not intended to soothe the savage breast. The operetta is fairly well interpreted by Mme. Duvernay, who has a fine dramatic voice, MM. Mandru and Hensatto.

Les Mardis de Boulevard.

The poets' matinées organised by the publisher, Figuiere, at the Theatre de la Renaissance, in conjunction with Mme. Cora Laparcerie and Jacques Richepin, inaugurated its series on Tuesday with a one-act play by Mme. Aurel, "L'Insociale." The unsocial one is an independent young lady, a sort of Vierge Folle, who ignores conventions and decides to live in blissful love with the fellow she has chosen. Her sister, legally married and mother of a family, is much disgusted, and endeavours to win back the misguided girl to the realms of good society. The family commences by preventing her from seeing her dying father, but she learns that in his last moments he has pronounced her name and her pardon, whereupon she becomes conscious of her own moral value, and resumes the life of freedom which she had previously elected to lead. The dialogue of this new work is quite impressive, and shows great dramatic power. It was admirably acted by Madeleine Roch, of the Comédie Française, pathetic as ever; Mdlle. Methivier, and M. Escaride.

Ballrooms Closed.

Surprise was felt by the public, and consternation by the caterers, when the local authorities abruptly gave orders on Nov. 25 that all dancing establishments were to shut, the coal crisis being given as the reason. The owners declared, in despair, the police action to be illegal, but the decision was taken several days previously by the Government, and it remains to be thrashed out in the courts whether such drastic constraint on the business of taxpayers, armed with proper licences, can be taken even by Cabinet Ministers (Parliament not having yet met after the new elections). The music hall managers' association is taking up the protest on behalf of the owners, while the Federation du Spectacle will act for the musicians and staff. A wave of prudery cannot have moved the Government, as the theatres where very broad farce holds the stage are still well patronised.

New Revues

The new production of Leon Volterra, "Paris qui Danse" by Jacques Charles, the music arranged by Louis Hillier (who conducts a good orchestra), was offered to the public at the Casino de Paris on Saturday night, and met with success. Mdlle. Mistinguett, Maurice Chevalier, Dorville, Dream, Valles, the American dancer Randall, Miss Dherlys, a large troupe of Tiller's girls, and many local people form a strong programme.

A new revue, by André Barde and Michel Carré, with the title "Toutes les Dames à la Chambre," was presented by R. Flateau at the Cigale Music Hall on Saturday night. Regina Flory is the star of the show.

"Monsieur Dassoucy."

A new four-act play by Georges Berr, of the Comédie Française, was offered last evening (Saturday) at the classical Odeon. The author, being himself a comedian, is qualified to bring on the stage the story of a theatrical troupe—that of Moliere at its creation. Dassoucy was a musician, and particularly a bohemian, who was a member of the famous company. Moliere at that time was worried by want of money, the management of his theatre, his literary work, and his amorous adventures. He found in Monsieur Dassoucy a devoted friend, who even consented to do a term of imprisonment for him, and to protect Armande Begart (Moliere's mistress) against the Prince de Conti. Dassoucy was an unhappy individual, who had missed his chances in life, and the author shows us at the end of this piece in love with Armande, hesitating between his friendship for Moliere, and the dictates of his heart. But honour prevailed; he was incapable of deceiving a friend whose genius he admired.

The rôle of "Monsieur Dassoucy" was created by Hasti, who invested the character with emotional qualities and kindness of heart. Vargas as Moliere had a part that fitted him admirably. Mlle. Briey was a charming and sincere Armande Begart, while Mlle. Colliney was pretty as Mademoiselle Duparc, a member of Moliere's troupe. The piece was well mounted by Paul Gavault, and can be recorded as a success. There are some dances well executed.

Sacha Guitry's New Comedy.

I am told "Beranger," the new comedy Sacha is now working on, will be presented next February at the Porte St. Martin.

Coming Events.

"Le Tour du Cadran," three tableaux, by F. Nozière, and "Le Temps est un Songe," six tableaux, by H. R. Lenormand, will be the next show at the Théâtre des Arts, the latter being played by a Russian theatrical troupe from Geneva.

There will be no further novelty at the Comédie Française until early in January, when Henri Lavedan's "Prince d'Aurec" is to be produced.

"Madi-Coco, Roi Nègre" is due at the Chatelet about Dec. 9. "Œdipe, Roi de Thebes," which F. Gemier is mounting at the Cirque d'Hiver, will be ready for Dec. 6.

Mr. Jay Gould reopens the Palace Theatre, now named the Mogador Palace, as a "movie" next week. A long feature film, "La Sultane de l'Amour," and a large orchestra will be the main attractions.

When Jean Copeau revives the little Theatre du Vieux Colombier in January he intends to mount a play of Shakespeare though the house seems rather small for such ventures. Prior to the war M. Copeau made some interesting artistic productions.

THE DRAMA IN AMERICA.

Old-fashioned Melodrama at Maxine Elliott Theatre—A Sicilian Musical Play—Actors' Equity Theatre Building.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Nov. 15.—Robert Louis Stevenson's story, "The Master of Ballantrae," has been dramatised by Carl Mason, and the play has just been produced at the Blackstone Theatre, in Chicago. It begins with a prologue, delivered to the accompaniment of a driving rain, by a figure in armour that stands in the great hall at Durisdeer.

The central character in the play, as in the book, is a buccaneering rogue, and an all-round ne'er-do-well. James Durie, the Master of Ballantrae, returns from India, accompanied by his native servant Secundra Dass, whose life he has saved. He was thought to be dead, and has been mourned by his father and his betrothed, who is now the wife of his younger brother Henry. They have undone as far as possible the harm done by the elder son, and restored to the family name some semblance of its former honour, when suddenly in troops James with his Indian boy to upset the peace of the household and of the village. James wants money, and threatens his brother, who defies him, being backed by the sturdy steward, Mackellar. The blow that James has threatened to strike is finally delivered through Alison, Henry's wife. In an effective love scene he wins her back and arranges an elopement with her. At the last moment, when Henry has given in and offered the money demanded by his brother, Jessie Broun, whom James betrayed and deserted, appears on the scene. In the duel that follows, the Master of Ballantrae is killed.

Walker Whiteside has the title-rôle, and on the opening night was recalled six times after the second act. Hubert Druce plays Mackellar, Sydney Shields appears as Alison, and May Buckley has the part of Jessie Broun.

"The Unknown Woman."

Melodrama of the old-fashioned sort occupies the stage of the Maxine Elliott Theatre, where "The Unknown Woman," in four acts, was produced last Monday, with Marjorie Rambeau in the leading rôle. The part she plays is that of the injured but forgiving wife of an unprincipled brute with political aspirations, whom she has married in fulfilment of a deathbed promise given to her father. The limit of her forbearance being reached when he tries to use her as a political decoy, she seeks refuge with the man who has loved her devotedly from girlhood. He is himself unhappily married to a vicious and degenerate woman. The lovers decide to elope, but after a few hours the woman wavers and decides to return to her husband. In that interval the man's wife has shot herself and accused him of causing her death. If he will explain his whereabouts in those few hours he will be saved. But he prefers to die to save the woman's honour. That the woman's own confession at the very last moment is all that will save him is from the first a foregone conclusion. And of course it finally does in a carefully deferred "big scene."

The play was written by Stanley Lewis, Marjorie Blaine, and Willard Mack, who found their material in a Yiddish drama. The consensus of critical opinion is that Miss Rambeau has a part that is hardly worthy of her. Felix Krembs, Lumsden Hare, Hugh Dillman, and Dodson Mitchell make the most of their opportunities, while Jean Robertson contributes a realistic piece of acting as the drug-crazed woman, Claire, who shoots herself. The play was produced by A. H. Woods.

"The Magic Melody."

In this romantic musical play, produced at the Shubert last Tuesday, Tom McNaughton comes back to America in a characterisation of a droll English "Johnnie" that is likely to be as successful as his performance in "The Spring Maid." There are two acts and a prologue, the opening scene being laid in a Sicilian fishing village. For a play of this kind there is more of a plot than usual, and the piece at times becomes quite dramatic, thanks to the good work done by Julia Dean, an excellent emotional actress, who appears for the first time in a musical play. Sigmund Romberg has composed a number of pleasing melodies, including "Night of Love," "Gianina," "Little Church Around the Corner," and an instrumental number, "The Dream Waltz."

In the story of the play, a composer in Italy, one Beppo Corsini, has his opera rejected at Milan, and believes he has cause to lose faith in his wife, Gianina, all in one day. Beppo vanishes, to be lost at sea. His boy, whom he has taken with him, is rescued and adopted by an English peer, and the mother finds him years afterwards by means of a song from her husband's opera which the boy had learned.

Charles Purcell, who possesses a good tenor voice, sang "Lips, Lips, Lips," and "Dream Girl, Give Back My Dream." Fay Marbe, Bertee Beaumonte, and Lois Leigh won the house by their clever dancing. Frederic Arnold Kummer wrote the book and lyrics. The costumes and scenery are very beautiful, and the play has been well received.

Equity's Plans.

The Actors' Equity Association intends to build its own theatre in New York within the next twelve months. Equity also plans to have a circuit of theatres in the principal cities for first-class attractions at popular prices. It is announced that there is $100,000 in the treasury, and that unlimited capital will be forthcoming to finance Equity's co-operative theatre-building plans.

THE SUNSHINE MATINEE.

AN AFTERNOON OF DANCING.

The matinée at the Queen's Theatre on Friday last, arranged by "The Dancing Times," in aid of the Blind Babies' Home, ought to become an annual event. It was called the "Sunshine" matinée because of the name of the home at Chorley Wood. It applied equally well to the performance, in which most of the principal dancers of the day and their pupils—from Karsavina down to Helen May's tiny tot of four—took part.

Terpsichore was represented in many moods and world grace, fairy fantasy, and humour. The last-named quality was exceedingly well exhibited by Mr. Will Bishop, whose burlesque study was a very comic piece of work; and to a lesser extent by Miss Carlotta Mossetti in her "dude" dance. Some exquisite fantasy was shown in the dances arranged by Miss Margaret Morris and Miss Kathleen Dillon. Particularly interesting were Miss Dillon's interpretation of Debussy's "Clair de Lune," and the Danza Pastoral for Miss Dillon and Miss O'gs Morrison.

Mdlle. Karsavina had a wonderful reception for her Pas de Seul; as also had our own Phyllis Bedells. Miss Ivy Shilling, abandoning the acrobatic type of dancing appeared in a delightful gavotte with M. Ernest Marini; a pretty Dance Fantastique was rendered by Miss Ninette de Valois; and Miss Helen May is to be congratulated upon one of the neatest and most piquante items in the programme. It was entitled "Sylvia," to music by Delibes, and her charming, impetuous movements entertained the audience from start to finish. Four of her pupils also appeared in the Chopin Reverie Romantique. The youngest of them, aged four, was a great joy to the audience.

Mme. Seraphime Astafieva was effectively Spanish and bold in the Bolero dance, and her pupils also did credit to her training in a Pas de Trois. Some graceful posing was given by Miss Lena King and Miss Jules Andrew in a study presented by Mme. Judith Espinosa, and the Valse-Idyll arranged by Mme. Olivette for Miss Iris Clarke and Mr. Guy B. Reeve was particularly noticeable for its attractive closing movements. The "Dance Acrobatique" (as one might term it) was splendidly represented in the Fancy Waltz and the Apache Dance given by Miss Marjorie Moss and M. Georges Fontana. Both these dances were perfectly executed. Wania's Russian dances and his Pas de Deux with Miss Florence Williams were also very vigorous and striking items. There were good tributes to Mlle. Lydia Kyasht's qualities as a teacher in the Ethe movements by her pupil, Ruth Probyn. Variation was given to the programme in the Scotch National Dance, to bagpipe accompaniment, by Miss Moreen Lawrence, and in the Cymbal Dance by Miss Florence Bayfield.

The most ambitious item was presented by Miss Ruby Ginner in the form of a Greek mime dance entitled "Arcadian Atalanta." Its atmosphere was essentially open-air and healthy.

The distinguished audience included the Queen of Spain and Princess Beatrice, and as a result of the performance the sum of £500 has been added to the funds of "Sunshine House."

"Three Wise Fools," at the Comedy, reaches its 200th performance on December 16. Mr. Andre Charlot has made special arrangements for the Christmas Holidays, and there will be matinées on Boxing Day and afterwards every day until January 3, inclusive, with evening performances as usual.

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In the High Court of Justice.
In Bankruptcy.
In the matter of a bankruptcy petition filed the 26th day of November, 1919.
To Beth Tate (Spinster) late of 33 Westminster Palace Gardens in the City of Westminster but whose present residence or whereabouts the Petitioning Creditor is unable to ascertain, Music Hall Artist.

TAKE NOTICE, that a bankruptcy petition has been presented against you to this Court by Simone Blanchain (trading as "Simone") widow of 4 Conduit Street, Regent Street in the county of London Dressmaker and the Court has ordered that the publication of this notice in the London Gazette and in the "Daily Telegraph" and "The Era" newspapers, shall be deemed to be service of the petition upon you; and further take notice that the said petition will be heard at this Court on the 18th day of December 1919 at 11.30 o'clock in the forenoon, on which day you are required to appear, and if you do not appear the Court may make a receiving order against you in your absence.
The petition can be inspected by you on application at this Court.
28th day of November, 1919.
PAUL M. FRANCKE, Registrar
HENRY STEWART-MOORE, 6, Suffolk-street, Pall Mall East, S.W.
Petitioning Creditor's Solicitor.

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THE ERA

ESTABLISHED 1837.

WEDNESDAY, DECEMBER 3, 1919.

THE TOURING CONTRACT CONTROVERSY.

THE rejection of the Council's proposals by the meeting of the Actors' Association on Sunday does not necessarily sound the departing knell of the draft standard touring contract. It simply means the putting off of the day of its acceptance. For we cannot believe that what the ladies and gentlemen who compose the Council have failed to accomplish can be achieved by a body coming newly to the work. The resolution, "That this meeting adopts the draft contract as the irreducible minimum of terms to be embodied in the standard contract for provincial, suburban, and touring stock companies," was moved by the chairman of the Council, seconded by the provincial representative thereof, and presumably backed by the whole of the executive; yet it was lost, with only two dissentients, in favour of an amendment that the proposed touring contract be submitted to a ballot of the whole Association.

The Case for the Contract.

If the spirit of the meeting, which was wholly antagonistic to the draft contract, is reflected in the ballot, then the proposed standard agreement will go by the board. But what of the alternative? As Mr. SYDNEY VALENTINE, who presented the case for the Council in the most statesmanlike manner, pointed out, the Association's delegates had obtained the best conditions possible at the moment, and had led the managerial associations as far as they would go in the way of concessions. Nor was Mr. ALFRED LUGG far from the point when he reminded the meeting that their war chest was not sufficiently well lined to force better terms. In such conditions it would seem probable that when the ballot is taken the majority will be found to be in support of the Council's views.

It is, moreover, taking an extreme view of the question to describe the amendment as a vote of censure upon the Council, and we trust they will not take it as such. If the general body of members endorse the adverse vote, then the course of the present Council will be clear, and it will mean the necessity of electing another executive to carry out the mandate of the members. But we hope it will not go so far. The chairman rightly paid a tribute to the better-class managers, who were heartily in sympathy with the movement for the betterment of the actor, and it would be a pity to alienate those well-disposed employers by ill-timed methods of coercion. The fact remains that no convincing reply was made to Mr. VALENTINE'S carefully-reasoned arguments in favour of the contract, nor to the trenchant speech of Mr. HENRY OSCAR, who seconded the resolution. The only contention of any weight was that, under the terms of the contract, no improvement in its provisions could be made for two years. But it would possibly mean that almost that period would elapse before another executive could secure a better contract, and that, probably, at a bitter cost. It took the American actors seven years to obtain recognition. Here the English actors have already won that distinction, and the contract placed at their disposal is far better than any their American cousins have attempted.

The Council's Position.

MY GREAT AMBITION.

TO PLAY AS A COW-GIRL IN WILD WEST FILM.

By STELLA MERVYN CAMPBELL.

I have been asked if I prefer film acting to the legitimate stage, and if I would rather play in comedy than in drama.

The answer in both cases is difficult to find. You see, one has to play in a production in which a part is found for her. Perhaps she cannot always pick and choose. Of course, she can, if she likes, refuse any part offered to her, and forsake for the time being the stage for the film, and vice versa. But this must always depend upon the personal wish of the actress concerned. It is she who must measure the consequences.

The Ambition.

As I am now engaged once again to play in comedy, it would be better if I did not express an opinion on the two questions put to me by the Editor of the "Era." I have no desire to offend anyone; not even myself, and that is important.

But this much I can say. If I return to filmland, as I may do some day, I shall have a great ambition to realise. Every film actress has an ambition, you know—they are not unlike everybody else in this respect. My ambition is to play in one of the Wild West scenes as a sort of cow-girl, not only because I am very fond of riding, but also because I think that such a part on the film is much better than acting in drawing-room situations. I think that the advantage of film acting is that you can do so much out of doors in situations that you cannot represent on the stage at all.

MISS STELLA MERVYN CAMPBELL.

Interested in Films.

I am greatly interested in film work. But it is somewhat hard and difficult to do—difficult because of the varying nature of the scenes. In this sense. Perhaps one day you will be playing in an emotional scene; next day you must do something else, etc., and in ten days' time you are back at work again at the point you left off in the emotional scene. This makes it very difficult to carry on with any real feeling. Playing before the camera is a little bewildering at first, but still withal it is decidedly interesting.

I had better not say anything of the merits of comedy v. the drama. It would be out of place, considering that I am now rehearsing the leading part in Mr. Bernard Shaw's comedy, "Arms and the Man." I have never had the pleasure of playing in any of Mr. Shaw's productions, and naturally I am feeling very anxious. I hope Mr. Shaw, who has shown me every courtesy during the rehearsals, will forgive me if I prove myself unworthy of the honour he has bestowed upon me.

Epidemic of So-called Revues.

One matter I can touch upon without treading on the corns of any of my friends, so to speak, is the unfortunate epidemic of so-called revues. It is a great pity the taste of the public—particularly in the provinces—does not go beyond these productions. Seriously, I lament it. We had all hoped that after the first relaxation from the strain of the war period, public taste would have been more solid in favour of beautiful and interesting things, rather than for such unmusical travesties of real revue. The great change to which all of us have looked forward is coming slowly, but surely. The craving for excitement is gradually disappearing, and the public view, with the relaxation of war strain, is, I am thankful to say, veering to the side of more serious productions.

End of the Jazz.

Just as the craving for jazzing is on the downward tendency in the dancing halls, so I hope is the taste for cheap revue being gradually poisoned.

I may say I am greatly interested in the movement which has for its object the interchange of actors and actresses between England and Holland and Belgium. Professionals from the two last-named countries are to play in their own native productions, and in their native tongue, and actors and actresses from this country will produce British plays in Holland and Belgium. Therefore, we in England are looking forward to seeing shortly some very interesting plays which are at present foreign to us all—or most of us, shall I say? The idea that has been conceived is probably one of the best I know for cementing the friendships of the three peoples. Its benefit to the theatrical profession will be enormous.

"YEOMEN OF THE GUARD."

One of the most welcome of all Mr. Rupert D'Oyly Carte's revivals at the Prince's Theatre put in an appearance on Monday—"The Yeomen of the Guard"—favourite among the operas with a good many Gilbert and Sullivan lovers. Whether on the singing or the acting side the performance was good all round, and there was a rare show of appreciation of all the well-known numbers as they came along, beginning right away from curtain-rise with the lovely song, "When Maiden Sighs." This was charmingly sung by Miss Nellie Briercliffe, a Phœbe of many graces, and possessed of a valuable sense of humour. Which of the two chief comedians would, on a show of hands, be reckoned the more mirth-raising it would be hard to say. Mr. Henry A. Lytton was Jack Point and Mr. Leo Sheffield Shadbolt the jailor, and the lightness and gaiety of the one was an excellent foil to the comical lugubriousness of the other, and vice versa. The jester is one of Mr. Lytton's best parts, as it is also one of the most exacting. It is not easy to turn from merry quips to tear-drawing, but he was almost, if not quite, as successful in the pathetic moments as in the others. Miss Sylvia Cecil, the Elsie Maynard, played and sang prettily; Mr. Derek Oldham made a very acceptable Fairfax, pleasant both of voice and manner; Miss Bertha Lewis put plenty of spirit and determination into Dame Carruthers' character; and Miss Elsie Griffin in the small part of that lady's niece, Kate, yet managed to make her mark with her delightful singing in the unaccompanied quartet, which was altogether the most beautifully sung number of the evening. The sturdy Sergeant Meryll of Mr. Frederick Hobbs and Mr. Sydney Granville's Lieutenant were both well in the picture; and Messrs. Lucas, Turnbull, Ruff, Morris, and Arnold filled in the lesser rôles satisfactorily. A picturesque figure was that of Mr. H. Richards, the Headsman, the original of the Savoy production.

FIRST NIGHTS OF THE WEEK.

Who Killed J. Quincy?—A Comedy of Femininity.

"THE CRIMSON ALIBI."

A Play in a Prologue, Four Acts and Nine Scenes, Adapted by George Broadhurst, from the Novel of Octavus Roy Cohen; Produced for the First Time in England at the Strand Theatre, on Saturday, Nov. 29.

Joshua Quincy ..... St. John Hamund
Chuck Williams .....Ronald Hammond
Mrs. Williams .. Margaret Scudamore
David Carroll ..... A. E. George
Professor Bristol .... Herbert Bunston
Inspector Leverage .... Ray Raymond
Warder ..... C. L. Delph
Andrew Quincy .... Robert McLachlan
Judith Darrell ..Jean Webster Brough
Mrs. Dean ..... Mary Robeon
Collins ..... Gordon Tomkins
Mrs. Burrage ..... Florence Wood
Robert Dorrington .... James Lindsay
Mary Garrison ..... Kyrle Bellew
Mrs. Wrench ..... Olga Slade
Giovanni ..... Cecil Fowler
Blackie Parks ..... George Zucco
Larry Conover ..... Louis Hector
Julie ..... Winifred Richards

Joshua Quincy, of Berkland, U.S.A., was murdered in the dark. By whom? Until a minute from the end of "The Crimson Alibi," which deals with the case, there are quite half a dozen people to choose from, each as guilty-looking as the others. This difficulty is very largely the fault of the corpse itself, for in life it covered the most bitterly hated heart and soul in the place.

Let us catalogue the candidates. The case not yet tried, we cannot make better alliteration and call them criminals (despite the very common and popular mens rea)—and, even called candidates, there is the restraining vision as aforesaid for them to account for. First, there is a Professor Bristol, who rushes off to David Carroll, private detective, and explains that, as, for his part, he had fully intended to commit the murder and had actually visited Joshua for that purpose (only, according to his own discovery and the news in a special edition of the "Berkland Bugle," to be anticipated by an unknown), he, and he alone, must surely be arrested. Then there is a nephew, Andrew Quincy, who admits to a violent quarrel with deceased just about the hour of the crime. "But"—or words to the effect—"I was so drunk I don't know whether I killed him or not. Anyhow, I hope I did." Third, a discharged butler, who returned in time to discover the body (why did he return?) helps to make the mystery deeper. Then, again, it is found that an escaped convict had visited the house with a very sound desire to "get even" with the late abominated J. Q. Next, a woman who dropped her handkerchief in situ.

Who, then? It wouldn't be fair to say here; but you may be sure it's the person you least expect. For "The Crimson Alibi" is one of the most genuinely thrilling American "crook" melodramas seen in London for a long while. It can be assured of a big run.

The Burrage Barrage.

In dealing with the very successful company of players, one turns first to Mr. A. E. George, on whose shoulders, as "'tec. in charge," fall the brunt of the business. He gave an admirably studied performance throughout, suavis semper in modo, fortis semper in re. Miss Kyrle Bellew's housemaid was very good, and she had a particularly fine scene with her convict lover, a part strongly managed by Mr. Louis Hector. Worthy of much mention, too, are Messrs. Herbert Bunston, Robert McLachlan and James Lindsay, as the other male suspects—professor, nephew and butler; while excellent work in minor parts came from Mr. Cecil Fowler and Misses Mary Robson and Olga Slade. But the most notable performance of all was surely that of Miss Florence Wood, who made her Mrs. Burrage, the victim's housekeeper, a perfectly delightful old soul. Often, as was natural, she came under the questionings of the law; but she "didn't know anything—not a single thing." Yet by this sweet innocent "putting up of a barrage" she provided more assistance than anyone else.

"A DEAR LITTLE LADY."

Comedy, in Three Acts, by Cecil Whitehead, Produced at the St. Martin's Theatre, Monday, Dec. 1.

Colonel Saville ..... Mr. Fred Kerr
Arthur Wilmot .. Mr. Alex. Scott-Gatty
Harold Wilmot .. Mr. John Deverell
Eustace Pennington .. Mr. Paul Arthur
Revel ..... Mr. Reginald Bach
Mrs. Saville ..... Miss Ethel Royale
Muriel Williams .... Miss Muriel Pope
Beatrice Saville .. Miss Peggy Primrose

So pleasantly unassuming is the little comedy chosen by Miss Peggy Primrose to initiate her management at the St. Martin's Theatre that it disarms criticism. Like the "dear little lady" herself in its simplicity, its ingenuousness, lies its chief charm. There are, in this play of Mr. Whitehead's, two extreme types of women, one the concentrated essence of all that is sweet, soft, feminine (pre-war conception), endowed with the beautiful trust of a child, the other smart, capable to an overpowering degree, and hard as nails. The man, Arthur Wilmot, just a nice, ordinary, easily-managed man, lives in a Service flat in the West-End of London, is engaged to the Number 2 type, and is about to be submerged in the flood of hen-pecked husbands. He is on the point of starting to keep an appointment with his Muriel, when her antithesis pays him an unexpected visit, the "dear little devil," to revert to the original title, seeking sanctuary from an irascible father, an irate mother, and an exceedingly stodgy, middle-aged suitor, favoured by her parents. Wilmot falls head over heels in love with the little thing at first sight, forgets his appointment with Muriel, and puts himself and his flat at her complete disposal. Faced by the furious Savilles, père and mère, the pompous suitor and his own bitingly sarcastic retro-cil, also his delightfully asinine brother Harold, to whom all the complications are due, Arthur goes so far as to swear that the dear little lady is his newly wedded wife. The next morning—Beatrice having spent the night in his warm and comfy bed, while he tosses uneasily on the settee in his sitting-room—brings retribution. Everybody behaves with the utmost foolishness. The deliciously absurd Harold persuades Beatrice that Arthur is actuated by chivalry only, and not by love. Her ridiculous parents, still intent on her union with the stodgy Pennington, swear that Wilmot's one idea is to get rid of her. The foolish Wilmot rushes out to get a special licence without consulting his bride-elect, and thus leaves the coast clear for the enemy. He deserves the month of misery that he gets when he returns and finds that Beatrice has flown. Daily he writes to her at her Devonshire home, daily his letters are returned unopened, although daily he receives from Beatrice boxes of roses. The last act is quite up to the pretty simplicity of the play. Beatrice, concealed behind a curtain, overhears the badgering of her beloved by all the other characters in the play, and when they are satisfactorily disposed of, makes a little soft impetuous rush into his ecstatic arms!

Miss Peggy Primrose made the heroine not only a probable but also a most fascinating little person. She was not only all girlish softness and sweetness, but she had merry little touches of humour, and her one or two bits of sentiment were charmingly done. Mr. John Deverell scored heavily as the irresponsible Harold. His "Cheery-Cheery," used either as a toast or a farewell, will probably become a catch-word. Years ago we foretold that Mr. Deverell would one day be one of the leading "comiques" of our stage, and he is now within sight of the topmost rung of the ladder. Another admot's "man," of Mr. Reginald Bach, well mirable bit of acting was the Revel, Wilconceived and excellently carried out. Mr Fred. Kerr was, to use a much abused word, priceless as the choleric Colonel Saville, while Mr. Paul Arthur and Miss Muriel Pope used their one opportunity to its fullest advantage. Mr. Alex. Scott-Gatty was a pleasant, manly lover.

AS YOU LIKE IT.

Good news from the pit: The ten-shilling drop.

* * *

But we've waited for it so long, it can't claim to be on the "prompt side"!

* * *

I'm told that Lord Richard has left his pantry, and is rubbing his hands in the coal-cellar.

* * *

What a gold mine the Government's offer of £150 a house would be to theatrical managers! They provide houses every night.

* * *

The paper strike in Paris has had a long run. You never find "paper" striking in the theatres, do you?

* * *

And now we find a new big movement for a universal 48-hour day. To borrow from "As You Like It": "O, how full of briars is this working-day world!"

* * *

This week's riddle: Why do understudies never fall out with principal actors? Because they are always ready to take their parts.

* * *

Have you heard that Grace Darling is trying to copyright her features in America? On Dec. 4 Beckett and Carpentier will also be trying to protect their faces.

* * *

No wonder the costumes in "The Eclipse" are light and airy. Mr. Cochran brought them over from Paris in an aeroplane.

* * *

Depressed Comedian: "Simply couldn't get going to-night!"

His Candid Friend: "Never mind, old man; you got the audience going."

* * *

Moscovitch is very well worth seeing, but why all this excitement over "seeing a Jew play a Jew"? We're continually seeing Christians play Christians.

TOUCHSTONE.

WHAT'S ON IN TOWN.

ADELPHI (Strand, W.C.).—"Who's Hooper?" 8. Wed., Sat., 2.
ALDWYCH (Strand, W.C.).—"Sacred and Profane Love," 8.15. Thurs. and Sat., 2.30.
ALHAMBRA (Leicester-sq., W.C.).—"Eastward Ho," 8. Wed., Thurs., Sat., 2.15.
AMBASSADORS (Cambridge Circus, W.C.).—"Back Again," 8.30. Mon., Tues., Fri., Sat., 2.45.
APOLLO (Shaftesbury-avenue, W.).—"Tilly of Bloomsbury," 8. Tues., Thurs., Sat., 2.30.
COMEDY (Panton-st.).—"Three Wise Fools," 8.30. Tues., Thurs., Sat., 2.45. Gerr. 3724.
COURT (Sloane-sq., S.W.).—"Merchant of Venice," 8. Wed., Sat., 2.
CRITERION (Coventry-st.). — "Lord Richard in the Pantry," 8.30. Tues., Sat., 2.30.
DALY'S. (Leicester-sq.).—"The Maid of the Mountains," 8. Tues., Sat., 2. Gerr. 202.
DRURY LANE (Drury-lane, W.C.).—"The Great Day," 8. Wed., Sat., 2.15.
DUKE OF YORK'S (St. Martin's-lane, W.C.). —"The Girl for the Boy," 8.15. Thurs., Sat., 2.30. "Le Malade Imaginaire," Wed., 2.30.
EMPIRE (Leicester-sq.).—Serge Diaghileff's season of Russian Ballet, 8.30. Sat., 2.30. Gerr. 3527.
GAIETY (Strand, W.C.).—"The Kiss Call," 8. Wed., Sat., 2.15.
GARRICK (St. Martin's-lane, W.C.).—"The Eclipse," 8.15. Wed., Sat., 2.30.
GLOBE (Shaftesbury-av.).—"The Voice from the Minaret," 8.15. Wed., Sat., 2.15. Gerrard 8723.
HAYMARKET (Haymarket, S.W. 11).—"Daddies," 8.30. Wed., Thurs., Sat., 2.30. Reg. 6030.
HIS MAJESTY'S (Haymarket, S.W. 1).—"Chu Chin Chow," 8. Wed., Thurs., Sat., 2.15. Gerr. 1777.
KENNINGTON (Kennington Park-road).—"Me and My Gal," 8. Thurs., 2.30.
KINGSWAY (Gt. Queen-st., W.C. 2).—"A Temporary Gentleman," 8.15. Mon., Wed., Fri., Sat., 2.30.
LONDON PAVILION (Piccadilly-circus, W.).—"Afgar," 8.20. Tues., Sat., 2.30.
LYCEUM (Wellington-street, W.C.). —"The Wild Widow," 7.30. Wed., Thurs., Sat., 2.30.
LYRIC (Shaftesbury-avenue, W.).—"The Bird of Paradise," 8. Wed., Sat., 2.15.
NEW (St. Martin's-lane, W.C.).—"Little Women," 2.15. Mon., Wed., Thurs., Sat., 2.15.
OXFORD (Oxford-st., W.).—"Maggie," 8.15. Thurs., Sat., 2.30.
PALACE (Shaftesbury-av., W.C.).—"The Lilac Domino," 8.20. Wed., Thurs., Sat., 2.15. Gerr. 6834.
PLAYHOUSE (Charing Cross, W.C.).—"Home and Beauty," 8.30. Thurs., Sat., 2.30.
PRINCE OF WALES (Coventry-st., W.).—"Bran Pie," 8. Wed., Fri., Sat., 2.15.
PRINCES (Shaftesbury-avenue). —"Yeomen of the Guard," 8.15. Wed., Sat., 2.30.
QUEEN'S (Shaftesbury-avenue).—"The Cinderella Man," 8.15. Thurs., Sat., 2.30. Gerr. 9437.
ROYALTY (Dean-st., W. 1).—"Summertime," 8.30. Thurs., Sat., 2.30.
ST. JAMES'S (King-street, S.W.).—"Reparation," 8.30. Wed., Sat., 2.30.
ST. MARTIN'S (West-street, W.C. 2).—"A Dear Little Lady," 8. Sat., 2.30.
SAVOY (Strand, W.C.).—"Tiger Rose," 8.15. Mon., Wed., Sat., 2.15.
SCALA (Goodge-st., Tottenham Court-road).—"Othello," 7.45. Wed., Sat., 2.15.
SHAFTESBURY (Shaftesbury-avenue, W.C.).—"Baby Bunting," 8. Wed., Sat., 2.15.
STRAND (Strand, W.C.).—"The Crimson Alibi," 8.15. Wed., Sat., 2.15. Gerr. 3452-3.
VAUDEVILLE (Strand, W.C. 2).—"Buzz Buzz," 8.15. Tues., Thurs., Sat., 2.30. Gerr. 3815.
WINTER GARDEN THEATRE (Drury-lane, W.C.).—"Kissing Time," 8. Thurs., Sat., 2.15.
WYNDHAM'S (Charing Cross-road, W.C.).—"The Choice," 8.15. Wed., Sat., 2.30.

VARIETY THEATRES.

COLISEUM (Charing Cross). — Mme. Haru Onuki, Little Tich, Gordon and Rica, Marie Norrlstrom, Tom Clare, Mabel Marn, "Stopping the Breach," &c., 2.30 and 7.45. Gerr. 7541.
HIPPODROME (Leicester-sq.) — "Joy Bells," 2.30 and 8.30. Gerr. 650.
PALLADIUM (Argyll-street, W.). — Geo. Lashwood, Ernie Lotinga and Co., May Henderson, Wee Georgie Wood, Ernest Hastings, Tucker, Ray Kay and Betty Bash, Quaint "O's," Hartley Wonders, Richardini Troupe, 3.20, 6, 8.40. Gerr. 7004.
VICTORIA PALACE (Victoria Station, S.W.).—Billy Merson, Nellie Wallace, Norah Blaney and Gwen Farrar, O'Gorman Bros., 6.15 and 8.50.

THEY SAY—

That the drummer at the London Coliseum began his drumming at the age of five, on his mother's cake-tins.

* * *

That Godfrey Tearle was lured on to the stage by an engagement at five shillings a week.

* * *

That Miss Binnie Hale is thinking of changing her name.

* * *

That the saddest life, according to Alfred Lester, is that of a comedian.

* * *

That Milton Rosmer once acted in an American building which served as theatre, fire station, prison, and undertaker's.

* * *

That Miss Eileen Molyneux, since taking the name-part in "The Adventures of Eve," has re-christened her pet Pom "Adam."

* * *

That, until she came to England, Miss Margaret Bannerman had never lived in a house not made of wood.

* * *

That George Carney and Charlie Chaplin once trudged the streets of Birkenhead together trying to find a combined room for 8s. a week.

* * *

That Winnie Melville's recent flying holiday in France was the happiest in her life.

* * *

That Arthur Roberts does not care for film-acting.

* * *

That George Robey would enjoy a serious game of football if he were not always supposed to be funny.

* * *

That Joe Boganny says that the Paris traffic is like the tide—waits for no one.

THE VARIETY WORLD.

The Empire's Next Production—The "Fums Up" Society—Popular in Paris.

"The Red Mill" at the Empire.
The Russian Ballet will terminate its stay at the Empire on the evening of Saturday, Dec. 20, but as it will not be possible to start building operations of the handsome new Empire, restaurants, cinema, theatre, etc., for at least six weeks, Sir Alfred Butt has decided to present for the Christmas holidays a musical play entitled "The Red Mill," which will be produced by Mr. Harry Burns.

"The Whirligig."
After a long and successful run at the Empire and the Palace, that delightful operetta, "The Lilac Domino," will finish on Dec. 13, at the latter house, where the next production will be the revue, "The Whirligig," which Mr. Albert de Courville is producing for Sir Alfred Butt. The premiere is fixed for Dec. 22. There will be a strong cast of principals, among whom are two newcomers, Mlle. Emma Trentini and Mr. Don Barclay. Each comes with a considerable reputation from America. Mlle. Trentini is an Italian beauty, dancer, and singer (in English), and Mr. Barclay was leading comedian for two years with the celebrated Ziegfeld Follies.

"Lady Vesta."
Lady de Frece, who on her farewell tour is drawing large "returns" in the provinces, and giving away £500 per week to local charities, is coming ere long to the Coliseum, to start her farewelling to Londoners. During her metropolitan adieu Lady de Frece will devote her salary to London charitable institutions.

"Fums Up."
Joe Elvin, Fred Kitchen, and a few friends have organised a new society, which they have christened "Fums Up." The cost to become a member is 10s. 6d., and the objects are firstly to give at certain times, such as Christmas, presents to the guests of the profession residing at Brinsworth; secondly, to arrange a River Outing for members during the summer; and thirdly, to raise money for the Benevolent Fund and Institution. Within two days over 50 members had joined, and artists and friends of the profession willing to be enrolled should send in their names and the amount to Mrs. Frederick Thurlow, the Hon. Secretary, 4, Ockley-road, Streatham.

Death of Mrs. George Leybourne.
We regret to learn of the death of Mrs. George Leybourne, widow of the famous music hall star of the 'sixties and 'seventies. Like her late husband, Mrs. Leybourne was loved by all who knew her. Her passing is very keenly felt by her daughter, Florence (Mrs. Albert Chevalier), her son George, and her son-in-law, Albert Chevalier.

In Aid of the V.A.B.F.
The film of the Music Hall Benevolent Institution, "Brinsworth," Twickenham, will be shown at the Stoll Picture House, Kingsway (by kind permission of Sir Oswald Stoll) every afternoon and evening next week. A collection will be made at the doors in aid of the Variety Artistes' Benevolent Fund, and any lady artist or friend willing to kindly assist the charity by acting as collectors are asked to forward their names to Mr. C. Douglas Stuart, the Secretary, 18, Charing Cross-road, giving the days they prefer, and whether afternoons or evenings.

Varieties in Paris.
At the Olympia, Paris, Joe Boganny and his comedians are this week concluding their eighth season at this house, and their popularity in France seems to increase with each return visit. They are evidently big favourites in Paris, where they have played for four months this year, having appeared at the Casino for eight weeks in the summer. Other popular items in the same bill were Ben Beyer, the American trick cyclist (paying a return visit), Athas and Collins, the popular comedy duo (who are booked to return next year), and Wit and Good. At the Alhambra, Frank Hoven, Knapp and Cornalla, and Topsy Diers, with Flo Bennett, provide the comedy part of the bill, all being very popular with the Parisians.

The Golders Green Hippodrome.
Mr. Joseph Davis, of the London Syndicate Halls, informs us that he has purchased the freehold of the Golders Green Hippodrome.

A Clever Youngster Ill.
Many will regret to learn that that clever young stage manager, Harry Ulph, is very ill, and has had to give up work pro tem. We wish him a speedy recovery. Young Ulph, who has given such useful producing help to Seymour Hicks and others, is a son of the late Harry Ulph (who was manager of the South London).

Euripides at the Holborn Empire.
Mr. Charles Gulliver has arranged for the presentation, at the Holborn Empire, on the afternoons of Dec. 10, 13, 17 and 20, of "The Trojan Women," with Miss Sybil Thorndike as Hecuba. Mr. Lewis Casson and Mr. Bruce Winston will be responsible for the production.

A Leicester Palace Matinée.
A record matinée performance took place at the Leicester Palace Theatre on Thursday last in aid of the Royal Infirmary, of which institution Sir Oswald Stoll is a life governor. Among those who appeared were Miss Doris Ashton, whose fine vocalism delighted the audience; the O'Gorman Brothers, with their smart patter and clever dancing; Lake and Barrasford, entertainers, who deservedly made a big hit; and Sammy Shields, a big Leicester favourite, who all travelled to Leicester for the occasion by the permission of Moss' Empires, Ltd. The other artists who also gave their services included Miss Ethel Hook, the well-known contralto; John Barton and Annie Ashley, in "Money Talks"; the Seven Hamamuras, Japanese artists; Linga Singh, in Oriental mysteries; Renee and Godfrey, juvenile dancers; W. P. Wentley, the white Highlander; and Jack Shires, comedian.

During an interval Councillor Baum thanked the audience for their patronage, and the Mayor of the city (Ald. J. Chaplin) proposed a vote of thanks to Sir Oswald Stoll, Mr. Trueman Towers (manager of the Palace), the artists, orchestra, and staff, and remarked on the kindness of Sir Oswald Stoll from year to year in granting the use of his theatre. In replying, Mr. Trueman Towers said nothing appealed more to Sir Oswald Stoll and himself than the Royal Infirmary matinée. He would, he said, like to add one word of thanks on his own account to the artists, who gave their services ungrudgingly, and to those who appeared by permission of the Moss Empires, Ltd., who came from Birmingham and Nottingham.

Employment Agencies—New Condition.
The London County Council has decided to attach the following additional condition to all employment agency licences which may be renewed at the annual licensing meeting on Dec. 5: That the licensee shall not in the conduct of his business as an employment agent employ any person whose application for an employment agency licence has been refused by the Council on the ground that he is an unsuitable person to hold such a licence, or allow or permit any such person to be directly or indirectly interested in the business carried on by the licensee.

A proposal for the licensing of persons who train and offer employment was agreed to at yesterday's meeting. This arose in connection with the growth of agencies which attract people from all parts on promise to make them into Chaplins or Pickfords.

A Tribute and a Remonstrance.
The Licensing Justices at Birmingham, while acknowledging the constant efforts of music hall managements to ensure the unexceptionable quality of their shows, complained that some performers offended against good taste and decency, and gave warning that they would take a serious view of such transgressions if persisted in. The objectionable matter, they said, was always introduced unexpectedly, and therefore could not be anticipated by the licensees. The offenders were known, and the magistrates were prepared to assist managements in putting a stop to the practices of those who mistook prurience for humour.

Ernie Mayne.
We are glad to hear that Ernie Mayne has recovered from his recent indisposition. While resting he took the opportunity of rehearsing some capital new numbers, including "Chips and Fish," by Fred Austin, and "Breakfast, Dinner and Tea," by Wm. Hargreaves and C. Collins. Ernie has worked up that capital number, "Where do Flies go in the Winter-time" in his own inimitable style, and we now hear that he is assisted by a singing conductor, otherwise Victor King, who was recently demobbed.

Mayne and Sheridan.
The "Wise Jesters," Mayne and Sheridan, who have made such a great success since they opened at the Bedford some three months ago, are paying a return visit to that house this week. They have been secured for years ahead on all the leading circuits, including the Victoria Palace.

Mr. James Burt's Benefit.
On Friday last a farewell benefit was accorded the popular manager of the Coliseum, Belfast, Mr. James Burt, who has retired on account of ill-health. There was a most attractive programme of some twenty-six turns, including the famous Dixie Minstrels August Escott, Mr. Phil Daye, Miss Lillian Walsh, Mr. Will Luff, Miss Betty Noble, Henderson and Mack, Miss Lizzie Sweeney, Penman's Four Nibs, Pat Collins, May and Sue, Jack and Jill, &c., and during the evening Mr. Burt was presented with a handsome cheque from the directors of the Coliseum, also by his numerous Belfast friends. Mr. Whit Gray admirably carried out the duties of stage manager.

Gus Harris.
The popular Hebrew comedian Gus Harris, who is doing very well around the Syndicate Tour, has, we hear, just fixed up a three year contract with the L.T.V., with an option for a further three years. He has also fixed a tour with the Controlling, and has had several offers for America, which he has had to decline owing to present bookings. Gus, who is appearing at the Euston and South London this week, has a capital new number in "Solly from Petticoat Lane."

Bob Anderson and Polo Pony.
Through the postponement of his South African Tour, Bob Anderson tells us that he has a few immediate vacant dates. He is appearing at the Hippodrome, Ashton-under-Lyne, this week.

Duncan and Godfrey.
The popular comedy couple, Duncan and Godfrey, should be appearing at the Granville, Walham Green, this week, but have been obliged to lay off, as Arthur Godfrey has had to go into a nursing home to undergo a slight operation. He hopes to be able to play New Cross next week.

Sandy Powell.
The clever young comedian commences his tour of the provinces this week at Oldham. He has had a very successful run in town, and has been ably assisted by Miss Lillie Le Main. Their next appearance in town is April next, when they commence the L.T.V. Tour again.

Graham and Cullen.
The K'nuts of the Army and the Navy, Graham and Cullen, should have appeared at the Coliseum last week, but the date has been transferred till later. Since they appeared at Chiswick recently these boys have been secured for all the leading tours and the Victoria Palace.

Ching Wu.
At the Euston Palace this week Ching Wu is one of the chief attractions in his mystifying entertainment. At the Chiswick Empire, on Dec. 22, Ching Wu will present an entirely new show, with elaborate scenery and costumes and original illusions.

Violet Read.
Violet Read has been engaged to play in the forthcoming pantomime "Aladdin," which opens at the Elephant and Castle Theatre at Christmas.

Lily Lena Sails Dec. 21.
Lily Lena, who was appearing at Chiswick last week, is busy making preparations for her forthcoming tour of America. She tells us that she is sailing earlier than intended, and will be going by the "Megantic," which is due to leave Liverpool on the 21st inst. Lily, who opens at Bushwick, Brooklyn, on January 6, is to make a tour of the Eastern States. She is taking with her a wonderful collection of gowns and hats, which we hear have all been designed by herself.

English Grand Opera.
Mr. Will Dalton's new venture, the English Grand Opera Company, under the able conductorship of Mr. Harry Jones, is booming in the matter of dates, and the variety and theatrical bookings are many. During the past month this show has, we hear, been solidly booked until May of next year.

Hengler's.
Mr. Albert Hengler writes:—"Re your paragraph about the late J. M. Hengler in your issue of Nov. 26, the late Mr. J. M. Hengler had nothing to do with the famous Hengler's Circus in Liverpool or anywhere else. Hengler's Circus was owned by Mr. Charles Hengler, my father, and when he died, in 1887, it became my property, not only in Liverpool, but in Glasgow, Dublin, Hull, and other places."

Lupino Lane.
Lupino Lane, who has been in "Afgar" at the Pavilion, will be going to Manchester on Dec. 6, where he is booked for 13 weeks as principal comedian in "Aladdin" at the Manchester Palace. Lupino has lately added screen work to his many activities. He has just produced a frolicsome two-reel comedy entitled "Clarence, Crooks and Chivalry."

The Terriers.
At the meeting on Sunday last Fred Day officiated as W.T., Stanley J. Damerell as V.T., Harry Gribben G.C., Capt. De Villiers W.I., Harry Bent W.D., Harry Brenton Y.B., Fred Day as organist, and Arthur Were, secretary.

A hearty welcome was extended to Terrier Jack Warman upon his reappearance in the Kennel.

The election of officers for December, 1919, resulted as follows:—Stanley J. Damerell, W.T.; Capt. De Villiers, V.T.; Fred Day, organist.

Hay and Crawford.
Hay and Crawford ("Round the World Girls") are appearing at the Grand, Brighton, in pantomime as the Ugly Sisters, under Leon Salberg's management. Mr. Salberg booked them last season for three years after their big success at the Alexandra, Birmingham.

Lauri Howard.
Lauri Howard, the comedian and dancer, who was appearing at the Stratford Empire last week, has been engaged to play the part of Buttons in Sydney Bransgrove's panto. "Cinderella," which will be seen on the L.T.V. Circuit.

Music Hall Ladies' Guild.
The committee of the Music Hall Ladies' Guild wish to thank the following for their annual subscription:—Mrs. MacDonald, £1 1s., and Mrs. F. V. St. Clair, £1 1s. Miss Lottie Albert is also thanked for a very useful parcel of clothing.

The committee have great pleasure in announcing that they are again able, through the generosity of their many friends, to hold their annual Children's Christmas Party, on Tuesday, Dec. 23, at the Horns Assembly Rooms, Kennington-road. The youngsters will have a dinner, tea, and a Christmas tree. This year the committee expect to entertain about 100 children. The children of artists are cordially invited to come to tea and join in the games and Christmas tree for the sum of 2s. 6d.

Claude Lester.
Claude Lester, who was appearing at the London Coliseum last week, is to play principal comedian in Barney Armstrong's panto. at the Empire, Dublin, this year.

Doreen Andre.
We are glad to hear that Doreen Andre is making good progress after her recent illness, and will shortly be able to resume her engagement in the revue, "Time, Please."

Miss Pauline Theurer.
The latest concert artist to appear on the variety theatres is Miss Pauline Theurer, who has appeared with great success at the principal concerts. Her rich contralto voice, blending with her finished playing of the harp, is always much enjoyed wherever she appears.

Farr and Farland for America.
It is eight years ago since Farr and Farland received an offer for America. We now hear that they have at last succumbed to a tempting offer to appear in New York for one month, with the option of a further six weeks. They leave on Jan. 6 by the Mauretania, and open at the Orpheum, Brooklyn, on Jan. 19, with the Palace, Broadway, to follow. Their last appearance in town prior to sailing will be at New Cross on Monday week.

Joan Joli.
Joan Joli, having quite recovered from her operation, will resume work shortly. Her last bookings were with Mr. Charles Gulliver, and she returns on the circuit in February, booked by De Vere's Agency.

Miss Maisie Ayling.
Miss Maisie Ayling, the well-known vocal comedienne, who has recently finished a successful provincial tour, is going to Bristol this Christmas, where she will be principal boy in Mr. Hamilton Baines' pantomime at the Theatre Royal.

Miss Elsie Denham.
That charming comedienne, Miss Elsie Denham, is back in town again at the Victoria Palace after some weeks in the provinces. She is making a special feature of Lawrence Wright's song, "There's Not Much Left of the Old Home Now," which will be one of the most popular of pantomime numbers. Miss Denham is engaged by Leon Salberg, for whom she is playing principal girl in pantomime this Christmas.

Indisposition of Myrom M. Gilday.
We regret to hear that Mr. Myrom M. Gilday, of Gilday and Fox, has been obliged to go in a nursing home for a rest cure. His many friends, and admirers of a popular act, which should have been at Glasgow this week, will wish him a speedy recovery.

MY MUSIC HALL TOUR.

THE ART OF ELLA SHIELDS—IS "FATHER" AS BLACK AS HE IS PAINTED?—THREE JOLLY KNUTS AT HOME.

I hope Ella Shields will never stop singing "Burlington Bertie of Bow." It is one of the best songs being sung to-day, and it is also one of the most popular. I believe that if a consensus of opinion could be taken regarding the best item on the halls, "Burlington Bertie" would be among the first half-dozen, and might even stand a sporting chance of being top, a point that was emphasised by her success when I heard her last week at the Hammersmith Palace.

At the Hammersmith Palace.
She sang three songs, two of which were new to me. "Just a Kiss" went well, "We're all Old Soldiers"—a song in which the old soldiers prove also to be old dogs—went better. "Burlington Bertie" went best. If ever I hear Ella Shields give a selection without the needy knut who boasts of a banana with Lady Diana, I shall hurry round to the stage door and say some very serious things to her when she comes out.

Another artist whose name I was glad to see on the programme was Arthur Ferris. His character studies are always clever, and his triumphant little slide in "Silly Billy" is a delightful touch. Has he ever tried Dickens' characters? he ought to do them well. Arthur Ferris plays the trombone well, too, but in this which is merely a side-line, he must bow before Orpheus, whose grip of brass is quite remarkable. An amateur can get quite breathless struggling with a tin whistle. How much breath Orpheus expends per evening over his brass intruments would form an interesting sum for the statisticians.

King and Benson burst upon us with their usual spirit, and their always popular act delighted the audience. No less spirited was Daisy Griff, who does not keep you waiting while she goes off to change her dresses, but changes them in front of you, so to speak, pressing a button—or maybe, a hook.

I believe I referred a few weeks ago to the lack of affection which is bestowed upon fathers by music-hall artists. Mothers are reversed. There must exist songs in which she gets severely handled, but for the moment I cannot think of one. Father, on the other hand, gets the hardest knocks being almost invariably drunk, or wicked, or weak. Audrey Knight, whose ultimate attractiveness as a chic lover is enhanced by her preliminary ugliness as an unbeautiful child, is quite merciless in her song "I Wish I'd Never Had a Father." He really is a horrible brute! Is there no hope for him?

Yes, after all, you do meet an occasional happy father, and Harry Hemsley's father is a most patient soul. The children whom he mimics are really abominably rude, but he takes it all in very good part, being more true to life, therefore, in his depiction of childhood than of the adult. The Great Maurice was amusing in his card manipulation, and the audience also liked the curious mixture of serious purpose and frivolous intent provided by Nora Blaney and Gwen Farrar. Finally, the Hartley Wonders gave their marvellous jumping act.

At the Shepherd's Bush Empire.
At the Shepherd's Bush Empire, whither I wended my way through a fog, Dan Rolyat, Oswald Bemand, and the Hedges Brothers and Jacobson were billed big on the programme. Had I been drawing up the programme I should also have put the Three Brothers Huxter in big type. Like the Hartley Wonders, they are comedy acrobats, but their entertainment has a different atmosphere. Imagine three faultless knuts arriving home, after a boring evening, taking off their beautiful coats, revealing beautiful white shirts, in a beautiful apartment, with beautiful couches and carpets, and indulging in a beautiful spree. Imagine two of the knuts to be very boisterous, and the third very languid. Imagine them somersaulting and leaping, vaulting, and bounding over chairs, two chairs, four chairs, mountains of chairs. You will then have a picture of the Brothers Huxter at play. They are delightful. One wonders whether there are any Sisters Huxter, and if so whether, in their own apartment, they work off their superfluous spirits in the same way

The Hedges Brothers and Jacobson, another very agreeable trio, describe themselves as "the pioneers of rag-time." They have a lot to answer for, and they answer for it very well. The trouble is that everyone does not sing rag-time as well as they do. I missed Syd Sydney, whose "songs and patter and walks and dances" were just over when I arrived hot from Hammersmith. But humour was provided by Dan Rolyat, who got a good reception. Ferguson and Mack, and Bromley Carter. Bromley's "Reconstruction" is very good, as I have said in the past.

I enjoyed the singing of Ethel Toms particularly in her first song, "When You Tramp the World All Over." She has a pretty voice. I was also interested in the wonderful pigeons of Oswald Bemand. Pigeons did remarkable things in the war and in that field may have served a more useful purpose, but they cannot have shown more cleverness than Oswald Bemand's birds. EXTRA TURN.

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JOE ELVIN'S BIRTHDAY CONCERT AT BRINSWORTH.

Joe Elvin, the founder of the Benevolent Institution, never forgets the old "stars" of the past, who are now the guests of the profession at Twickenham. His birthday occurred last Saturday, and he sent down a large iced cake, on which was inscribed, "With love, from Uncle Joe," for their tea on Sunday. He did more than this. He arranged a concert for their pleasure in the evening, when he brought down all the members of the "Sailor Lad" company, principals, chorus, and all, and with a few special friends gave a very entertaining programme, which was entirely enjoyed by the old folk. The chair was taken during the evening, first, by Joe Elvin himself, and afterwards by Mr. Arthur Godfrey. The programme was contributed to by Mr. Harry Sutch, Orton Boys, Ted Young, Eddie Comet, Miss Ina Towler, and Ben George; George Gilby, Clara Reid, Joe Elvin, Forest Tell, Ernest Prior, Arthur Lloyd, George Grant, Duncan and Godfrey, and Walter Tilbury.

Charles Douglas Stuart, the secretary of the V.A.B.F. and T., supported by Monte Bayly, representing the Executive Committee on behalf of the old people and the visitors, expressed their thanks to the artists for their kindness in coming down and entertaining them, and especially their dear old friend, "Uncle Joe," for so thoughtfully remembering them, "For He's a Jolly Good Fellow" being then lustily sung.

Joe Elvin, in replying, said how glad he was to be with them and see their happy faces and know they were enjoying themselves. He said that Fred Kitchen, himself, and a few friends, had started a new society called "Fums Up," the subscription to which was 10s. 6d., and from the proceeds he was coming down on Christmas Day to give them each half-a-sovereign, and was also arranging some amusing competitions with prizes to occupy their time next day. He also informed the old folks that Mr. George Graves, a past president, who had hoped to be with them that evening, had 'phoned regretting his inability, and sending his best wishes. The president, George Robey, was prevented from attending owing to his concert that day at the Coliseum. Mr. Elvin concluded by consenting to sing "Friends From Boyhood's Days."

Arthur Godfrey then mounted the stage and said he had composed a little verse in honour of his old friend Joe, which he would teach the audience to sing. The tune was "Auld Lang Syne," and it was easily picked up and sung with gusto by the ladies, then by the men, and then all together.

Among those present, in addition to those mentioned above, were Mr. Fred Thurlow and Misses Annie Keegan, Mrs. George Gilby, Florence Walton, Rosie Alexander, Marjorie Ward, Patsy Lock, Olga Silvia, Betty Towler, and Messrs. Frederick Thurlow, Leonard Dennis, Sydney Vereker, John Relton, Ernest Parr, Paul S. Hughes, Wally Story, Albert Regan, James Carson, Max Reynolds, Geo. Hast, Fred Garrick, the representative of Messrs. Hornett and Co., and several others. Telegrams regretting their inability to attend were received from Maud and Harry Tate, Lew Lake, and Edie Veno.

Printers and Pros.
Once again a Grand Concert is coming in aid of the funds of that splendid Convalescent Home for Printers, Compositors, etc., at Deal. This concert will be given at the Kingsway Hall, Kingsway, W.C., at 2 o'clock on Saturday, Dec. 13. The chair will be taken by Lady Hulton. Artists willing to "oblige" are requested to "write in" to the secretary, Mr. H. F. Parker, at the offices of the Lloyd Memorial (Caxton) Seaside Home, Deal, at 80, Blackfriars-road, S.E. 1.

Singer of the People's Songs.
Mary Ann Clarke, "A Singer of the People's Songs," is doing well this week at the Empire, Smethwick, with "Neath the Autumn Moon," which she renders in two distinct voices, contralto and soprano. She likewise does ample justice to "Because of You," and finishes with "The Lost Chord," with organ effects. Her repertoire includes the successes of the modern composers, likewise the gems of the music world.

Harry Thurston.
Harry Thurston, in his latest success, "Lucky Old Bill," is proving a great hit in the provinces, and is at the Palace, Manchester, this week. Next week Harry will bring the show to the Holborn Empire.

Daly and Healy.
Daly and Healy, after a successful run in town, start a short tour in the provinces on Monday next, returning to the Palladium in January, after which they contemplate a big production in New York.

CHARLES COBORN'S FAREWELL BENEFIT.

A most attractive programme was provided at Mr. Charles Coborn's farewell benefit matinée at the Alhambra yesterday. "Jealousy," a deliciously droll duologue by Dawson Milward, was splendidly acted by this artistic actor, with charming Miss Lilian Braithwaite as the wife. Charles Crayford, the Kentish mystic, gave some capital conjuring tricks. Ethel Royston gave "The Bells of St. Mary" in fine contralto voice. Lilian Hoare and Percy Kahn contributed a bright rendering of "Arizona" and "Ring the Bell, Watchman," as sung by a tiny tot, and "The Dixie Bazaar." Henry Ainley recited "The Spirit of England" and "A Gentleman of France" in inimitable fashion. Marie Dainton gave clever imitations of Mlle. Delysia, Lee White, José Collins, and Marie Lloyd. Robert Michaelis sang "Kitty" most artistically. Hetty King's contribution was "Take Me Down the Dear Old Strand." Marie Nordstrom was delightful in "Let's Pretend." Andrew Ferrier, the new baritone, sang "Ho! Jolly Jenkin." Violet Loraine gave a delightfully dainty rendering of the ditty of the Devonshire milkmaid, and also told funny stories. Kathleen Destournel sang "Mary of Argyll" charmingly. Big Ben Brown told a few stories. Gwendolin Brogden gave a piquant rendering of "Here's Health to those We Love"; Leslie Henson was very quaint in his ditty, "Far, Far Away," and a droll sea song; and Nelson Keys gave his well-known impression of Gerald du Maurier.

George Robey, who received a hearty reception, sang "No," and introduced the recipient of the benefit, "the boy comic," Charles Coborn, who decided to sing his thanks, after a few reminiscences and eloquent thanks to Sir Oswald Stoll and others. He gave his old favourites, "The Man Who Broke the Bank at Monte Carlo" and "Two Lovely Black Eyes," in his most spirited style and in many languages.

MUSIC AND DANCING LICENCES.
A special meeting of the L.C.C. was held on Friday to receive a report of the Theatres Committee upon the application for music, music and dancing, and cinema licences heard by the Committee on Nov. 7.

In renewing the licence of the London Pavilion, the Committee mentioned that it had questioned the applicant regarding the production of "Afgar," while the Rev. J. S. Lidgett observed that the Theatres Committee would keep a strict surveillance over the performances.

Although the Theatres Committee reported against the proposal, the Council granted a licence to the Bedford Palace of Varieties, Camden Town, subject to its being transferred by Jan. 31. Sir Edward Marshall Hall said there was reason to believe the nominee would be Mr. Gulliver, who already has charge of several music halls.

The Council refused to grant unconditional music and dancing licences to cinemas, as that would give them the opportunity of developing into music halls. In the case of one cinema it was stipulated that outside attendants should not shout to attract patrons.

SENSATIONAL PANTOMIME SUCCESSES.
Only a few weeks ago people were remarking that the season had not furnished one sensational success for pantomime honours. Now, just on the eve of Christmas, there comes along a wonderful budget of winners which artists are eager to feature, and the music-loving public equally eager to hear.

Perhaps the biggest surprise hit is the ballad entitled "Mammy o' Mine." The greatest artists in the land have taken it up, and every West-End band is playing the number to thousands of appreciative listeners.

Similarly, the whole world has taken "Till We Meet Again" to its heart, and it is confidently asserted by Mr. Bert Feldman that it is a success second only to "Tipperary."

Another ballad, immortalised by charming Miss Dorothy Ward, is "That Wonderful Mother of Mine." It is steadily sweeping the country, and the publishers (B. Feldman & Co.) are receiving scores of grateful letters from artists everywhere for giving them such a wonderful winner.

Founded on the waltz of the same name, "Beautiful Ohio" song is justifying all the favourable predictions made of it. The waltz has eclipsed anything written within recent years in America, and the eagerness displayed by pantomime artists on this side for the song is only equalled by the excessive demand for the waltz by thousands of musical directors all over the country.

"For Him."
Harry Taft is shortly producing a playlet by Louise Carter, called "For Him," which is now running with great success in America.

URGENT NOTICE.

The Annual Pantomime Number of the "ERA" will be published on December 31 next and, as was the case last year, there is a great demand for advertising space. Don't be unrepresented.

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HAVE A SMILE.
CALIFORNIA AND YOU.
HOW'YA GONNA KEEP 'EM DOWN ON THE FARM ?
IF YOU'RE IRISH COME INTO THE PARLOUR.
FUZZY WUZZY WOO.
AIN'T-CHA COMING BACK TO MARYLAND?
FOR ONE SWEET DAY.
MANDY AND ME.
I'LL SING YOU A SONG OF DIXIE.
MADEMOISELLE FROM ARMENTIERES.
OH! HELEN.
WHO DISCOVERED DIXIE ?
MICKEY.
SOMEONE ELSE MAY BE THERE WHILE I'M GONE.
BIG CHIEF SANDY MAC.
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THE LONDON MUSIC HALLS.

THE COLISEUM.

Miss Jane M. Joseph's orchestral work, "Bergamask," had the honour of first production at the Coliseum, on Monday, under Sir Oswald Stoll's scheme for the encouragement of British composers. The title derives from Bergamo, the town so famous in old Italian comedy for the rustic revels of its inhabitants that it gave its name to a particular dance measure, the "Bergamask." Miss Joseph has in no way attempted to reproduce the original tune or measure, her aim merely being to write in lively vein a piece recalling the somewhat Bacchanalian rejoicings connected with her chosen title. In this she has certainly succeeded. The work is infectiously gay and bright, with a rhythmic swing that invites to dance. It should prove attractive both at the Coliseum and elsewhere. It was delightfully played by the orchestra under Mr Alfred Dove's direction.

Mme. Haru Onuki, the Japanese prima donna from the New York Metropolitan, made her first appearance on Monday. She has a good natural soprano, strong and clear, and well trained. Her biggest success was gained in Cio Cio San's song out of "Madam Butterfly"—a very appropriate choice—and of this she gave a dramatic rendering, in Italian, accompanying the story as she sang it with telling gesture and facial expression. Her singing of a simple ballad, Liza Lehmann's "Good Morning, Brother Sunshine," was charming, but she was not so well suited in the florid passages of "Lo! Here the Gentle Lark."

Herbert Thomas' farcical sketch "Stopping the Breach," presented by Miss May Palfrey, and played by Miss Amy Brandon-Thomas and company, including Mr. Robert Horton. Mr. Herbert Thomas and Miss Drusilla Wills, is making a return visit this week. There are two dual turns—Nibilo and Doris, clever pianist and equally clever violinist, in a comedy act, and Gordon and Rica, American acrobatic dancers and trick cyclists, who do some amazing feats. The singles are Miss Mabel Mann, the contralto, whose voice grows steadily richer and fuller; Tom Clare, in his inexhaustible repertory of topical skits; Victor Andro, well named the "unusual" dancer Marie Nordstrom, and the great little Tich.

THE PALLADIUM.

There is a pleasant vein of comedy running through the turn presented by the Hartley Wonders, who open the programme at the Palladium this week. The remarkable agility of the jumping gentleman is, of course, the raison d'être of the turn, but the exuberant young lady shares in his success. Miss May Henderson, who follows, is her same bright and breezy self, and has a lilting new number, "Fancy Me Being a Bridegroom." A hearty welcome was given the popular artist, Mr. Ernest Hastings, like the Lord High Executioner of Titipu, has got a little list of those people he is going to murder. If all Bolsheviks were like Mr. Hastings possibly their propaganda would be more readily accepted here. Certain it is that Mr. Hastings echoed popular sentiment in certain of his proposed reprisals.

Wee Georgie Wood has found a most admirable vehicle for the display of his talents in Messrs. Weston and Lee's Black Hand George." The study of the precocious and high-spirited boy is faultless, and opportunity is also afforded for capital little pieces of burlesque. Wee Georgie had to appear twice before the "Tabs" in response to insistent applause. Tucker, the singing violinist, is a vastly diverting fellow, full of quaint little mannerisms and absolutely brimming over with talent. His concluding song, "I've Got that Guy that Used to be my Captain Working for Me," has a moral which will be readily understood from the title. There follows a quarter of an hour's excellent fooling from Noni and Partner. During the fooling this talented couple manage, however, to put across some excellent vocal and instrumental efforts, and fully deserve their enthusiastic welcome.

The debonair Mr. George Lashwood is scoring a big success with a number wherein, as an inebriated swell, he apostrophises his latch-key. A capital ditty this and very favourably received. Another successful turn is that presented by the elongated comedian, Mr. Ray Kay assisted by Miss Betty Bush and Mr. Tony O'Brien, whilst the programme is completed by the Quaint Q's, a talented quartette of glee singers; and Mr. Ernie Potinga and company in that screamingly funny sketch, "Josser, K.C.," wherein Mr. Potinga greatly distinguished himself.

WOOD GREEN EMPIRE.

Lord Lyveden, the actor-peer, with the clever sketch, "The Cuckoo's Nest," is at the top of the bill here this week, and the greeting accorded the principal and his supporters was of the heartiest description. Similarly, Miss Amy Evans, with her ripe experience and beautifully mellow voice, had every reason to be gratified at the warmth of her reception and the evident enjoyment the audience derived as the result of her charming singing of the songs selected, these being Gounod's grand "Ave Maria," and Sullivan's "Poor Wandering One."

Another turn which met with much favour was Miss Gaby Revette's series of tableaux vivants, reproducing famous paintings of latter-day masters, among the most successful being "The Angelus" of Millet, and "Lotus Land," the latter a feast of artistic colouring. The act altogether is a real treat for the eye.

Mr. Tom E. Hood has a good song in "The Same to You, with Nobs on," which he renders with point and emphasis, the topical allusions being heartily appreciated. His second number, wherein the comedian appears as a lift boy with an eye to business, and which is sung in double-quick time and accompanied by an agile dance, met with a very cordial reception. Brown and Potter give a clever skit, "The Lady, the Gent., and the Wise One," the latter a particularly knowing dog; and Mr Bromley Carter in "Reconstruction," gives a really droll skit of a clergyman's discourse, he taking as his text a verse of "Good-byee." A spontaneous recall rewarded the performer.

An act alike original and enjoyable was that presented by Penrose and Whitlock, who, made up as veritable Cheeryble Brothers, styled on the programme as "two old sports," acted up to the description, and sang, danced, and laughed until their sides and those of the audience must have ached. A particularly clever item of the act is the clever delineation of the irascibility of old age that peeps out now and again in the progress of the sketch.

The Two McKays, Scotch comedians, with the pipes, clever and fresh patter, and animated dancing, met with considerable favour: and the fine orchestra, under the able direction of Mr. Forbes Russell, deserves a word of praise.

SHEPHERD'S BUSH EMPIRE.

The Miles-Savordale Quintette were given a hearty reception at the Shepherd's Bush Empire on Monday. The quintette, consisting of four banjos and a harp, opened with a delightful performance of Emmett Adams's well-known number, "The Bells of St. Mary's." This was followed by Mendelssohn's "Spring Song" as a harp solo, and then we heard the quintette again in a beautiful rendering of "Down the Vale." Ivy Hurley is singing a pretty song entitled "They Call Me Cinderella." Ivy appears in the brown ragged dress that one always associates with the Cinderella of pantomime, and looks very charming. She follows the song with a pretty dance, and is loudly applauded. Ernest Shand, the popular comedian, in a well written song, answers the question, "Where is Blighty?" from the point of view of the Cockney, the Irishman, the Welshman, and so on, and later exhorts his audience, in a very amusing number, to read "John Bull."

Herbert la Martine, the famous staircase dancer, provides his usual attractive dancing turn, and in addition, sings "Everything is Peaches Down in Georgia," and a song contrasting the time of Father Adam and Mother Eve with the present day. Fred Milner is very entertaining as "The Sandwichman," and Fred Ginnett's comedians present the famous equine comedy, "Rejected Remounts," to the accompaniment of roars of laughter.

One of the most interesting turns this week is provided by Captain Woodward who presents La Petite Nina, featuring "Jellicoe," the super-sea-lion. Nina is a very attractive little girl, and proves herself an admirable "showman." The intelligence of "Jellicoe" is simply amazing. To see him balancing all manner of articles on the end of his nose, to witness his dodges to obtain "a sardine," to watch him applaud his own cleverness, and to see him, unaided, drive a motor cycle with sidecar, is to obtain genuine and unusual entertainment.

The programme is completed by the American playlet called "The Question," which is played by Edgar Norfolk, Fay Temple, Eugene Cooke, Charles Sims, Gwen Richardson and Wm. Garrett.

EMPRESS, BRIXTON.

Among the items on this week's programme at Brixton will be found Messrs. Nicol and Martin, who give a finished display of trick riding, whilst the monotony that occasionally mars turns of this kind is effectively relieved by various amusing comic interludes. Miss Irene May proves herself to be an agreeable interpreter of modern ballads, and introduces a pretty lighting effect with a bunch of roses that she holds in her hand. The longest turn on the bill is provided by Terry's Juveniles, who supply various kinds of song and dance relieved by numerous changes of costume. These precocious young people aptly portray various phases of the manners and customs of the day, and two little tots, apparently about eight years of age, greatly delight the audience by the delightful manner in which they sing of the seamy side of married life. The naïveté and innocence of the juvenile turn cannot be too highly commended.

Messrs. John, Harry and Burton Lester are so successful in their songs "Morning, Noon and Night," and "It Costs You Ten Francs," that they are given an encore and are enabled to oblige with their marvellous imitation of a jazz band. Among other performers at this hall mention should be made of Van Dock, a clever and amusing cartoonist, and the Yelson Trio of strong men, who use their marvellously developed muscles in the performance of some truly amazing feats of strength.

Miss Mona Vivian.

After only a week's absence from town to fulfil an engagement in Yorkshire, Miss Mona Vivian was last week again entertaining audiences at the Palladium in her delightful singing and dancing turn. This was this vivacious comédienne's second visit to the Palladium in three weeks. Miss Vivian goes to Leeds at Christmas as principal boy in Mr. Laidler's pantomime, "Aladdin."

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"THE ERA" FILM SECTION

TOPICS OF THE TRADE.

INDIVIDUALITY IN SCENARIO WRITING.

SHOULD STYLISTS WRITE FOR THE SCREEN?

Although fully aware that the majority of scenario editors and producers will disagree with us, we have no hesitation in saying that the above question should be answered in the affirmative. "Style is the dress of thought," says Lord Chesterfield in one of his incomparable letters, and if we agree that it is thought which makes the photo-play—and how can we do otherwise?—the connection between the two is obvious. And not in respect of the sub-titles alone. The average author possesses enough individuality and distinctiveness to enable those very familiar with his style to identify any work of his, even though it has his name missing from the title-page. For example, if Mr. H. G. Wells were to publish his next novel anonymously—if you can "figure" him doing anything so uncalled for—it is safe to say that hundreds of his admirers would recognise the provider of their literary treat, without much difficulty.

CASES IN POINT.

And there is no doubt that the author's style can, to a certain extent, be transferred to the screen. The "George Ade Fables" offer a concrete example. And most of the film versions of the O. Henry stories have been singularly successful in catching that brilliant author's style; so much so that an observant person familiar only with his stories in film form, who saw another thus visualised, without acknowledgment of the author, would probably identify it as the work of O. Henry with comparative ease. All this proves, in our opinion, that there is scope for stylists on the screen. And though picture play-writing is too young an art to have, yet, produced a screen Addison, we see no reason to doubt that it will one day do so.

CINEMA TRADE DINNER.

THE IMPORTANCE OF THE INDUSTRY.

The Lancashire Cinema Trade gave a dinner on Tuesday night, the 25th ult., at the Midland Hotel, Manchester, "to commemorate the solidarity of the Trade during the railway strike." The chairman was Mr. F. E. Spring, and he was supported by the Lord Mayor of Manchester (Alderman Tom Fox), Major G. B. Hurst, M.P., Captain A. M. Thorpe, M.P., and representatives of the civic authorities.

The chairman first submitted the toast of "The King," and in introducing the speakers, he said that in the United Kingdom there were twenty millions of people attending cinemas every week; but in comparison with the United States, the industry here was in its infancy.

The Cinema in Education.

Major Hurst, M.P., gave the toast of "The Cinema Trade." He said that in the recent history of the English people there had been nothing more conspicuous in the daily life than the wonderful rise of the cinema trade. But the industry was so modern that he was in doubt whether to call it cinema or kinema. At any rate, here was no question about its importance, and that night the guests took off their hats not only because the members of the trade were their hosts on that occasion, but because they were pioneers of what was undoubtedly one of the most important industries of our day. People were becoming more and more aware of the very great part the cinema could play in the cause of education. He imagined that children in the generations to come would be taught more by "pictures" than we in our day could conceive to be possible—not only in morals, but scientific subjects, and in historical and geographical subjects. He hoped that this aspect of the trade would be very much developed in the coming years. It could be made of enormous service to posterity in giving lifelike expression to contemporary events.

Enormous importance might be attached to cinemas by way of political propaganda. They did great service during the war in giving to our own people, and the Allied and neutral nations, an opportunity of seeing what France was like, and of realising what the life of nations was on the field. After all, the great work of the trade was that of catering for the leisure of the public. It was very difficult to see how far they would be carried in the way of mechanical progress within the next few years, but he hoped one of the aspects of that progress would be a development of the British film industry.

One of Our Greatest Assets.

Captain Thorpe, M.P., in supporting the toast, said he regarded the cinema trade as one of the greatest assets the country had to-day in her work of regeneration, and he looked upon that representative gathering as of extreme importance not only in the industry itself, but in the history of the nation.

They had the means of instructing the public in the simplest way, and they had resting upon them a vast responsibility. There were immense potentialities in the production of the right sort of picture, and on the other hand possibilities of evil in giving the public the wrong sort.

An Instrument for Good or Evil.

The Lord Mayor said he wished his hearers to recognise what all thinking people saw very clearly, that in the future the cinema was going to be a tremendous instrument for good or for evil. It depended upon those who were going to supply the pictures for our people as to whether the result was to be good or evil. He suggested to them that if they wished could; but if, on the other hand, that strument must be used for good. The members of the trade whom he was addressing could, he was sure, raise the desire of our people for better things. Representatives of the civic authorities present on that occasion were delighted to know the calibre of the men and women who were associated with the trade. Wher there was an elevating influence they would be pleased to give all the help they could; but if, on the other hand, that instrument were used for evil they would do their level best to wipe it out of exist- They believed the trade was going to use its instrument for good, an that being so they would be behind them every time.

Chief Constable's Tribute.

The toast of "The Civic Authorities" was proposed by Mr. H. D. Moorhouse, and acknowledged by the chairman of the Manchester Town Hall Committee (Alderman Derwent Simpson), the chairman of the Watch Committee (Councillor Johnson), and the Chief Constable (Sir R. Peacock). The last-named said he could claim that the cinema trade had a great friend in himself. Letters used to be received by him from people asking why this or that film was not suppressed. He was glad to say, however, that during the past year there had been very few complaints of that kind, and that not one single film had been withdrawn.

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TRADE SHOWS OF THE WEEK.

By "THE ERA" SPECIAL REVIEWERS.

"HIS BRIDAL NIGHT."

HUSBAND STOLEN BY BRIDE'S SISTER.

Production ..... Select
Type ..... Comedy
Star ..... Alice Brady
Length ..... Five Reels
Distributors ..... Walturdaws

This is a very amusing and original comedy. Alice Brady, in a dual rôle, is her usual adorable self, and the supporting cast is excellent. Tiny and Vi Payfair are twins, exactly alike as regards looks, but with differing natures. On her wedding eve, Vi prepares to meet Billy Trent, an old flame, but Tiny spoils her sister's plan by meeting the gentleman herself. Convinced that the girl's behaviour is proof of the love she bears him, Billy takes Vi unawares after the ceremony, and paints Joe, the groom, in the worst possible colours. Vi refuses to accompany Joe on the honeymoon and arranges to leave with Billy. Tiny, to avoid a scandal, takes her sister's place, and leaves with the jubilant Joe. Discovering that Tiny has stolen her husband, Vi hurries off after the pair, arriving in time to rescue the nervous "bride" from an awkward predicament. A new arrival on the scene is Billy, and later, when Vi has convinced Joe that she really is Vi, the other twin, looking into the eyes of her sister's late admirer, also sees the prospect of a wedding.

* * *

"WHO HAS THE BEST TIME?"

DISSOLUTE PARENTS RESPONSIBLE FOR DAUGHTER'S DOWNFALL.

Production ..... U.T.C.
Type ..... Drama
Star ..... Mlle. Thea
Length ..... Five Reels
Distributors ..... L.I.F.T.

"Who Has the Best Time?" is a film of decided drawing power. Mlle. Thea has a difficult rôle to interpret, but she is convincing throughout. To Doctor Caselli, a widower with one daughter, "parentage" is of little or no consequence, his theory being that criminal instincts are not inherited. To prove his belief, Caselli adopts the baby of a drunken mother and criminal father. His own child and the waif grow up side by side. School days past, the doctor notices that while Rita, his own daughter, finds pleasure in the friendship of numerous boy acquaintances, Zoe's one thought is of the good she can do in the world. Richard Alder, the man whom Rita loves, transfers his affections to Zoe, and the doctor for the first time tells the girl of her dissolute parents. Later Zoe meets Count Rinaldo, and goes with him to Naples. On the return journey the Count is killed in a motor accident, and Zoe, badly injured, refuses the aid of either Alder or the doctor. Eventually she drifts into a low café, where the remainder of her life is spent, the trusting Rita being re-united to Richard.

"FANATICS."

THE END OF A MISSION OF REVENGE.

Production ..... Western Import
Star ..... J. Barney Sherry
Type ..... Drama
Length ..... Five Parts

This is an intensely interesting and human film, and finely acted by all concerned, grips the attention of the spectators from start to finish. The story tells how Mary Landrell, under the impression that Nicholas Eyre, the proprietor of a large steel manufactory, is morally the murderer of her brother owing to his refusal to help him in his hour of need, starts out, in association with a mad fanatic whose object in life is to stir up strife between workmen and their employers, to sow the seeds of discontent in Eyre's works. Mary so far succeeds in her mission of revenge that the men, urged on by the fiery oratory of the agitator, are on the point of wrecking the works. The opportune arrival of Eyre on the scene, his superb courage in facing the maddened mob, and his heartfelt appeal to them, however, bring the wreckers back to their senses. The trouble subsides as quickly as it arose; and proofs of Eyre's generosity to her late brother being forthcoming, the misguided woman pleads for Eyre's forgiveness—readily accorded. The bond of sympathy thus forged turns to love; and Mary becomes the bride of the man she had set out to ruin. "Fanatics" is a winner.

[See our Film Markings.]

* * *

"THE NORTH'S UNWRITTEN LAW."

A ROMANCE OF THE CANADIAN WILDS.

Production ..... Edison de Luxe
Stars ..Chas. Sutton and Shirley Mason
Type ..... Drama
Length ..... Five Parts
Controllers ..... United Kingdom Photoplays, Ltd.

Lieutenant Robert Graham, of the Mounted Police, is looking forward to the arrival from England of his only daughter Edith, and it is evident that he would regard his subordinate, Corporal John Emerson, as an eligible suitor for Edith's hand. Hearing that Edith is about to arrive, the Hon. Reginald Annesly, a dissolute Society man, seeks to ingratiate himself with Graham. Edith later arrives, and is welcomed by her father and Corporal Emerson. Annesly also pays his respects, and invites Edith and her father to dine with him that evening, and it is not long before, by means of a lying tale, he poisons the girl's mind against Emerson, concocting a story of his infatuation and subsequent desertion of a half-caste Indian girl (Marie). But in reality it is he (Annesly) who is the girl's betrayer; and he is eventually shot dead by the father. "The North's Unwritten Law" is thus vindicated, and the way left clear for the union of Edith and the smart young officer of the Canadian Mounted Police. The acting and scenery were alike excellent.

[See our Film Markings.]

* * *

"JACK, SAM, AND PETE."

GANG OF CRIMINALS DEFEATED BY WESTERN PALS.

Production ..... Pollock-Daring
Type ..... Drama
Stars .. Jack Daring, Eddie Willey, and Ernest Tremingham
Length ..... Five Reels

The daring and resourcefulness of the three leading characters in "Jack, Sam and Pete" are sure to make an irresistible appeal to patrons of the cinema. The chums arrive in London to be of assistance to Violet Danvers, whose husband and child have been kidnapped by the "Scorpion," a notorious thief. The latter's aim is to become the possessor of the Krofftein diamonds, and weakened by hunger and torture, Danvers is forced to reveal the hiding place of the jewels. The emissary sent to investigate steals the diamonds himself, and so the Scorpion carries out his threat and abducts Violet. Pete, Jack and Sam come quickly to the rescue, and are in time to save their chum and little Cyril from a terrible death. They also capture the Scorpion and his gang, and when the rascals are safely under lock and key, "Jack, Sam and Pete" head south in search of fresh adventures.

* * *

"SPOTLIGHT SAIDIE."

INNOCENT CHORUS GIRL'S TRIUMPH.

Production ..... Goldwyn
Type ..... Drama
Star ..... Mae Marsh
Length ..... Five Reels
Distributors ..... Stoll Film Co.

"Spotlight Saidie," a fascinating "behind the footlights" story, introduces Mae Marsh as a chorus girl, who in the game of love triumphs over a Broadway favourite. Saidie Sullivan, fresh from a life lived among the beauties of Erin's Isle, decides to try her luck on the American stage. Mamie, leader of the chorus, attracted by the newcomer's shyness, sees that she is kindly received by the "girls." The theatre's enterprising publicity man, searching for fresh scoops, happens upon the aloof Saidie, and by persuading her to read a Bible in the wings every night, springs a novel surprise on readers of the illustrated papers. Shortly afterwards the star's pet admirer "falls" for Saidie's innocent eyes, and in a jealous rage, his former charmer tells of the publicity scoop, thus spoiling Saidie's first romance. Fate is kind, however, and after sundry happenings, including a night club raid, the "little saint" wins her lover.

"THE ERA" FILM SECTION

"THE SEALED ENVELOPE."

EX-THIEF'S KIND HEART LEADS HIM INTO TROUBLE.

Production ..... Transatlantic
Type ..... Drama
Stars ..... William Sheer, and Fritzi Brunette
Length ..... Five Reels
Distributors ..... New Bio.

New Bio's latest is an out-of-the-ordinary mystery drama, with a quickfire story, original situations, and excellent acting from a more than usually talented cast. Mr. Slaney and Lena, the boarding-house drudge, are the best of friends, and one night when the former brings home a small child for the girl to "mother," she asks no questions, and does her best for the stranger. Slaney had been well paid to gain an entrance into the house of Boss Biggs, but when the baby begged to be rescued from her harsh father, Slaney forgot to read his instructions, and carried off the little one. Afraid of the landlady Lena leaves her job, both she and the baby being befriended by Madge, a "wanderer." Slaney is about to be led prisonwards, when Lena and Madge arrive to blackmail Biggs, who years before had betrayed Lena. The Big Boss is about to charge all three, when a stranger arrives and claims the baby as the child of his sister—Biggs' divorced wife. His evidence frees Lena and Slaney from blame, and the happy pair retire to a farm in the country.

[*See our Film Markings.*]

* * *

"THE PARISIAN TIGRESS."

FILM PLAY CONTAINING NOTABLE SCENES OF THE PARISIAN UNDERWORLD.

Production ..... Metro.
Star ..... Viola Dana
Type ..... Drama

This film presented at the Shaftesbury Pavilion opens with scenes of the Parisian underworld, in which the centre figures are Jeanne, a young girl, and her supposed brother, Jacques, an Apache, who compels her to dance with him as partner at one of the well-known resorts in Paris, and afterwards to collect money from the lookers-on. She eventually makes her escape, and pursued by Jacques, she finds temporary refuge in the studio of Henri Dutray, an artist. Jacques, who has followed her, suddenly appears, and is induced to enter into a compact with Dutray to introduce the girl to the Count de Suchet as his daughter, who in infancy was taken away from her home. The Count believes the story, Dutray being an old friend of his. A genuine affection springs up between the old man and the girl. The Count, who has long been ailing, dies, and on the same night Jacques is discovered by the butler forcing open a safe, and is shot. He is able, however, in his dying moments to produce evidence that Jeanne is really the Count's daughter, and the story ends with the prospect of a happy marriage between the heroine and a young aristocrat who has fallen in love with her. Miss Viola Dana was excellently suited for the part of Jeanne, and received capital support from Louis D'Arclay as Jacques.

* * *

"A GIRL IN BOHEMIA."

CANDID CRITICISM—AND ITS SEQUEL.

Production ..... Wm. Fox
Star ..... Peggy Hyland
Type ..... Drama
Length ..... Five Parts

Winifred, the daughter of an elderly professor, finding her life rather dull at home, passes her time away novel writing. She is as wilful as she is pretty, and hotly resents her fiancé's, Richard Haldane, too candid criticism of her book. In high dudgeon Winifred leaves home and becomes one of a set of so-called Bohemians, who, hard-up and unscrupulous, batten upon the good-natured girl. Two of this set, Cleo and Danforth, set out to pluck the new arrival. Danforth, an oily and plausible individual, going so far as to propose marriage to her. Winifred is about to fall into the trap when Cleo and Danforth quarrel over the plunder, and in the ensuing struggle the girl is killed. Owing to the fact of the stolen money being found on the murdered woman suspicion falls on Winifred. She is arrested and subjected to all the bullying cruelty of a "third degree" examination, under which she nearly collapses. But thanks to the loyalty of Haldane her innocence is eventually established, the real criminal confesses, and Winifred, cured of her waywardness, is enabled to write a book which, true to life, is eagerly accepted. Peggy Hyland in the principal part is excellent and is well supported.

[*See our Film Markings.*]

* * *

"BARE FISTS."

A CATTLE RANCH ROMANCE.

Production ..... Gaumont
Star ..... Harry Carey
Type ..... Drama
Length ..... Five Parts

Cheyenne Harry, the elder of two sons, on the death of his father, who had been shot in a lawless mêlée, promises his mother that for the future he will discard his gun, and trust to his bare fists to vindicate himself in any altercation in which he may find himself. This promise, grudgingly given, frequently places him at a disadvantage among the rough community in which he lives; but nevertheless he sticks to his word while he alone suffers the humiliation to which it subjects him. But when his young brother, Buddy, happening upon a brace of cattle stalkers in the act of branding his brother's stock, is brutally ill-used, and himself branded on the chest by the thieves, Cheyenne Harry, beside himself with rage, seizes a gun, goes in pursuit, and with unerring aim "puts paid" to the account of the malefactors. Many fine scenes are included in the film, which also embraces some extremely daring equestrian feats. The acting also is excellent.

* * *

"FOR A WOMAN'S HONOUR."

MAN'S SACRIFICE FOR THE HONOUR OF THE GIRL HE LOVED.

Distributors ..... Jury
Star ..... H. B. Warner
Type ..... Drama
Length ..... 4,700 Feet (approx.)

The hero of this story is Capt. Clyde Mannering, of the British Indian Medical Corps, who, in order to save the memory of his fiancée's dead father, keeps silent when accused by her mother of the intention of committing bigamy. Clyde leaves for India, where Dick Rutherford, his fiancée's brother, is, and is branded by him as a would-be bigamist. Helen Rutherford proceeds to India, accompanied, as a companion, by Valeska de Marsay, the "wronged woman" of the plot, and a series of dramatic incidents, culminating in a realistic struggle between the hero and Rajpu' Nath, the villain, ensue before the happy termination. Mr. H. B. Warner gives a manly portraiture as Clyde Mannering, and is supported by a fine cast. The India scenes are well staged. Photography and lighting are good.

[*See our Film Markings.*]

* * *

"VENGEANCE OF DURAND."

FOUNDED ON THE WELL-KNOWN STORY BY REX BEACH.

Production ..... Vitagraph
Star ..... Alice Joyce
Style ..... Drama
Length ..... Six Reels

The film version of Mr. Rex Beach's novel, shown at the West End Cinema, is full of thrilling incidents, one of the most impressively tragic and arresting being that of the suicide of the wife of Henri Durand, she having been driven to take her life by the unreasonable jealousy of her husband, whose insults and actual violence she can no longer endure. She leaves a young daughter, Beatrice by name, whom her father trains to become the instrument of his vengeance against Tom Franklin. This young American he suspected of being his wife's lover. Returning home from his travels, Tom meets and falls in love with Beatrice, and she, under the all-powerful influence of her father, becomes engaged to him. Then on the eve of his marriage she sends him a note stating that she has eloped with a man she truly loves. Tom, driven almost mad, is about to kill himself with the dagger used by Marion twelve years before, when his arm is arrested by Beatrice, who finds that she has fallen deeply in love with him. Thus is the love story brought to a happy ending. Miss Alice Joyce admirably played the double rôle of mother and daughter, receiving excellent support from Messrs. G. V. Seyffertz and Percy Marmont in leading parts.

* * *

"QUEEN'S EVIDENCE."

THE APPEAL OF LAWLESSNESS.

Production ..... B. & C.
Type ..... Drama
Stars ..... Godfrey Tearle, Unity More
Length ..... 5 Reels

"Queen's Evidence" is a worthy addition to B. & C.'s list of winners. The interest of its plot and the beautiful exteriors will make the film a favourite everywhere. Unity More acts with daintiness and charm, and Godfrey Tearle plays finely, while an excellent supporting cast includes Janet Alexander. Although built on dramatic lines, Louisa Parr and C. E. Munro's entertaining play is well supplied with humour, while there is a deal of love interest in the life of the beautiful London girl during her stay in Cornwall among the good-hearted but reckless smugglers. The scenes dealing with the attempt of the Revenue Officers to capture the miscreants are full of excitement; but sunshine follows storm, and the conclusion brings happiness for the ex-smuggler and his charming sweetheart.

[*See our Film Markings.*]

"The Worldlings."

The latest author to be screened is Leonard Merrick, whose novel, "The Worldlings," will be filmed during the winter by a new British company, General Attractions, Ltd. The two principal artists who have been engaged for the film are Miss Ivy Close and Miss Margaret Halstan. The production is in the hands of Mr. Eric Harrison, who is also responsible for the scenario. It is understood that the arrangements for the production are well under way, and that the film will be ready for the trade about the second week in January.

ROUND ABOUT FILMLAND.

An Exciting Jungle Serial—More Novels to be Filmed—Miss Doris Keane in Screen Version of "Romance."

A Very "Heavy Lead."

Elephants, mad and otherwise, play an important part in the development of the exciting story running through Kilner's forthcoming jungle serial, "The Lost City." "Wamba," the dancing elephant, might in fact be described as the "heavy lead" in this production. She is an astonishing animal, and plays the part of Destiny to perfection. Attracted by the strains of music that arise from the white man's mouth-organ, she consents to give an exhibition of the terpsichorean art, which, if not light, is certainly fantastic. Lured by the same sweet sounds, she later rescues her friends from a pit of lions and other awkward situations, hauling them out with the aid of her powerful trunk, and bearing them away from danger on her broad back. Unfortunately, her quick hearing is not always an advantage to the intrepid explorers. At the sound of her mate's voice, raised in tones of lovely longing, she abruptly deserts her new-found friends, carrying with her all their portable belongings, guns, food, and ammunition. So engaging a creature of course turns up trumps at the finish, and satisfies the anticipations of her stoutest admirer.

"With Edged Tools."

The I.V.T.A. have been most fortunate in obtaining the filming rights of novels by some of our most famous writers. They have already given us "King Solomon's Mines" and "Allan Quatermain," from the pen of that wonderful imaginative writer, Sir Rider Haggard, de Vere Stacpoole's "Blue Lagoon" is in the process of making, and on Monday next, Henry Seton Merriman's "With Edged Tools" will be shown to the trade at the Alhambra. This last book deals with the adventures of two men, engaged to marry the same girl, in their search for a fortune in the jungle. The action alternates between Africa and England, and the settings are described as wonderful. The acting, direction, and photography compare very favourably with the latest American productions. The trade show will commence promptly at 2.30, and exhibitors are requested to be in their seats at this time.

"Snows of Destiny."

The Western Import Company are shortly presenting to the trade (on the same occasion as "A Day's Pleasure," the fourth Million Dollar Chaplin), their tenth selected masterpiece, "'Snows of Destiny," a beautiful Swedish biograph company production. It is adapted from a novel by the Swedish lady novelist, Dr. Selma Lagerlöf. The story is of the time when King John the Third ruled over Sweden, 350 years ago, and is wild, dramatic, thrillingly tragic. The central figures, Elsa and Ha'mar, are played by Mary Johnson and Richard Lund. Elsa's wistful eyes and pathetic, quaintly garbed little figure make a tremendous appeal, and compel the closest sympathy throughout the production. Halmar, the handsome, reckless, conscience-tortured man, is a character of magnificent and fascinating power.

Welsh, Pearson's Next Picture.

Messrs. Welsh, Pearson and Co., Ltd., who have produced some of the greatest winners exhibitors have ever handled, are engaged on a picturisation of H. de Vere Stacpoole's novel, "Garryowen." The film will feature Hugh E. Wright, Fred Groves, Bertram Burleigh, Arthur Cleave, and a talented actress who is new to the screen. The juvenile part is, we hear, to be taken by a very clever child actress.

"The Rajah's Amulet."

Granger's are showing, at the West End Cinema on Wednesday, Dec. 10, "The Rajah's Amulet," starring Sessue Hayakawa.

Prosecution that Failed.

A prosecution by the police as to storage of films broke down at Birmingham last week. It was alleged that the Sun Exclusives Film Co. was summoned for violating the regulations requiring that cellulose should be kept in specially constructed fire-resisting receptacles. An inspector said he found 250 reels outside the store room on defendants' premises. The explanation was that they were being classified preparatory to sale, and were not liable to ignition. Counsel for the defence further raised the point that there was no proof that the films contained "nitro-cellulose or any other nitrated product" as set forth in the Act. A chemist gave evidence that there were such things as non-inflammable films, one of the constituents of which was the whey of cow's milk, and into which nitrated products did not enter. The case was thereupon dismissed.

Cinemas to Help Hospital.

The proprietors of the seven Norwich picture theatres have agreed to contribute the whole of the receipts on Dec. 12 to the funds of the Norfolk and Norwich Hospital. Uniformed representatives of the hospital will also attend and make collections.

Bridlington Picturedrome Reopened.

The Bridlington Picturedrome, one of the oldest in the town, has just been reopened, after extensive alteration. The work carried out includes an entirely new frontage of elegant design, and a reseating of the whole of the interior, both floor and balcony, in the latter of which a smart little café has been built. There is also a new screen, and a clear view of the pictures is obtained from every part of the theatre. The proprietors are to be congratulated on their enterprise, and also in securing the services of that popular manager, Mr. Joe Beanland.

Film Version of "Romance."

A cablegram received from New York announces that Miss Doris Keane's plans have materialised, and she has decided to appear in a film version of the famous play, "Romance." The pictures will be made by Mr. D. W. Griffith.

"The Blinding Trail."

In our review of "The Blinding Trail" last week the length of the film was given as three reels. It should have been six reels.

Vitagraph.

"The Birth of a Soul" has been selected by Albert E. Smith, president of Vitagraph, and George Randolph Chester, production editor, as the title of Harry T. Morey's new feature. Many of the exterior scenes were made near Bat Cave, North Carolina. Jean Paige portrays the leading feminine rôle.

Alice Joyce will be seen as the Duchess of Densborough in Vitagraph's special screen version of "The Sporting Duchess." The interior of a big Tudor residence is being built at Vitagraph's Brooklyn studio for this picture. This setting alone will, we hear, cost several thousands of dollars.

"The Bolshevik."

Miss Amy Coleridge, by arrangement with the owner, will, we hear, shortly produce a wonderfully vivid picture of everyday life in Soviet Russia, entitled "The Bolshevik, a Drama of the Red Peril," from the pen of François Tussaud. Mr. Tussaud, who is a great-grandson of the famous Madame Tussaud, is the author of several successful film plays.

Langford Reed's Bereavement.

Mr. Langford Reed, so well known in film land, has suffered a severe bereavement by the death of his father, John Herbert Reed, who passed away very suddenly on Tuesday, the 25th ult. Deceased, who was eighty-one years of age, had never had a serious illness in his life, and often walked up to town from Clapham just for the exercise, doing this only a few days before his death. He was a keen theatregoer, and equally interested in the "movies," frequently attending picture shows.

Kenny of Grangers.

T. J. Kenny, who is so well known and popular in cinema circles, has we hear, recently joined the house of Granger. His ground is the important West End of London, and his breezy, affable personality makes him ever welcome. Since he left the Army, Kenny has been steadily achieving fame in civilian life. At the first outbreak of war, in 1914, he joined up as a private in the East Lancs. He successively passed through each stage of promotion, from corporal to captain, and all through the war Captain Kenny and the East Lancs. were inseparable. At the battle of the Somme he was wounded, but as Kenny says, that was only one of the minor troubles of war.

Western Import.

Douglas Fairbanks will be started in the world's star series drama that Western Import will show at the Shaftesbury Pavilion next Friday, at 11 a.m. The title is "The Habit of Happiness," and the story concerns a young man who is hired to make a millionaire laugh. Dorothy West takes the part of the millionaire's daughter. A dashing Mack-Sennett comedy, entitled "Skidding Hearts," starring Ora Carew, and "Aired in Court," a Billiken comedy, will also be shown.

BRITISH FILMS IN AMERICA.

For a long time there has been great controversy on the subject of British films for America, and the general conclusions were that it is almost impossible to get a British film shown in America, and in the few exceptions the prices given were so small as to make the trouble hardly worth while.

Mr. Edward Godal, of the B. & C., has therefore achieved a triumph for British films by selling the American and Canadian rights of "Twelve Ten," produced by Herbert Brenon, starring Marie Doro, for 40,000 dols. This is by far the highest price ever paid for a British film, and the B. & C. show their wisdom in selecting artists who are equally well known and popular on both sides of the Atlantic.

In additon to Marie Doro they have José Collins, who made a great hit in the States prior to her success in the "Maid of the Mountains," while Godfrey Tearle is the brother of Conway Tearle, one of America's most popular artists.

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FILM MARKINGS.

For the benefit of Exhibitors in London and the Provinces who are booking their programmes solely on our markings, we are in future giving further details. We would point out that the markings allotted to films in this section are given on their relative drawing power to showmen:—

Reference No. .. .. 6—10.

Suit high-class audience.....A | Suit sensational audience C
Suit average audience.....B | Suit any audience .....D

EXCLUSIVES.

Released.	Name.	Brand.	Description.	Feet.	Marks.	Suitability.
Not known	The Bondage of Barbara ..	Stoll-Goldwyn	Drama	5000	8¾	B
Not known	Wanted, a Baby	Stoll-Parsons	Comedy	2000	9¼	D
Dec. 1 ..	Pathé Pictorial	Pathé	—	—	9¼	D
Dec. 1 ..	Pathé Gazette	Pathé	—	—	9	D
Dec. 1 ..	Gaumont Graphic, No. 907 ..	Gaumont	—	—	9	D
Not known	A Girl in Bohemia	Fox	Drama	5000	8¼	B
Not known	Wild Honey	World Films	Drama	5000	8¾	B
Not known	For a Woman's Honour ..	Jury's American	Drama	5000	9¼	D
Not known	The Quickening Flame ..	Walker's Pictures	Melodr'ma	5000	8¼	B
Not known	The Call of Her People ..	Jury's American	Drama	5000	8¼	B
Not known	The North's Unwritten Law..	U.K. Edison	Drama	—	9¼	B
Not known	Sealed Envelope	New Bio.	Melodrama	5000	8¾	C B
Not known	The Dreamer	W.F. American	Comedy-Drama	5000	8¾	B
Not known	The Bridal Night	Walturdaw-Select	Farce-Comedy	5000	9	A B
Not known	Old Hartwell's Cub	W'stn Imp'rt	Drama	5000	9	B
Not known	Fanatics	W'stn Imp'rt	Drama	5000	9	B
Not known	Silver Lining..	Gaumont-British	Drama	6000	8¼	B
Not known	The Bond Between	Ideal American	Drama	5000	9¼	D
Not known	Beating the Odds	Vitagraph	Drama	5000	9¼	D
Not known	The Heir of Broken O ..	—	Drama	2000	8¾	B
Not known	Gladys of the Stewpony ..	Ben Priest. Old Hi l.Staff	Romantic-Drama	5000	9¼	D
Not known	The Joyous Liar	Gaumont-American	Comedy-Drama	4000	9	B
Not known	Jazzmania	Gaumont-British	Interest	1000	8¼	B
Not known	Rowdy Ann	Gaumont-Christie	Comedy	1000	9¼	D
Not known	Which has the Best Time ..	L.I.F.T.	Drama	5000	9	A B
Not known	Queen's Evidence	B.C.	Melodr'ma	5000	8¾	B

OPEN MARKET.

March 15..	Transatlantic Throwing the Bull	P.C.C.	—	465	7	B
March 15..	A Honeymoon Hoax	Amber	Comedy	1000	6¾	B
March 15	Jungle Cure	J.D.T.PA.	Comedy	990	6¾	B
March 18..	Hat and Half	—	Comedy	933	7	B
March 18..	Charles' Twin Sister ..	Novelty	Comedy	1000	6¼	B
March 18..	Screen Magazine	—	Interest	550	7	D

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"THE ERA" FILM SECTION.

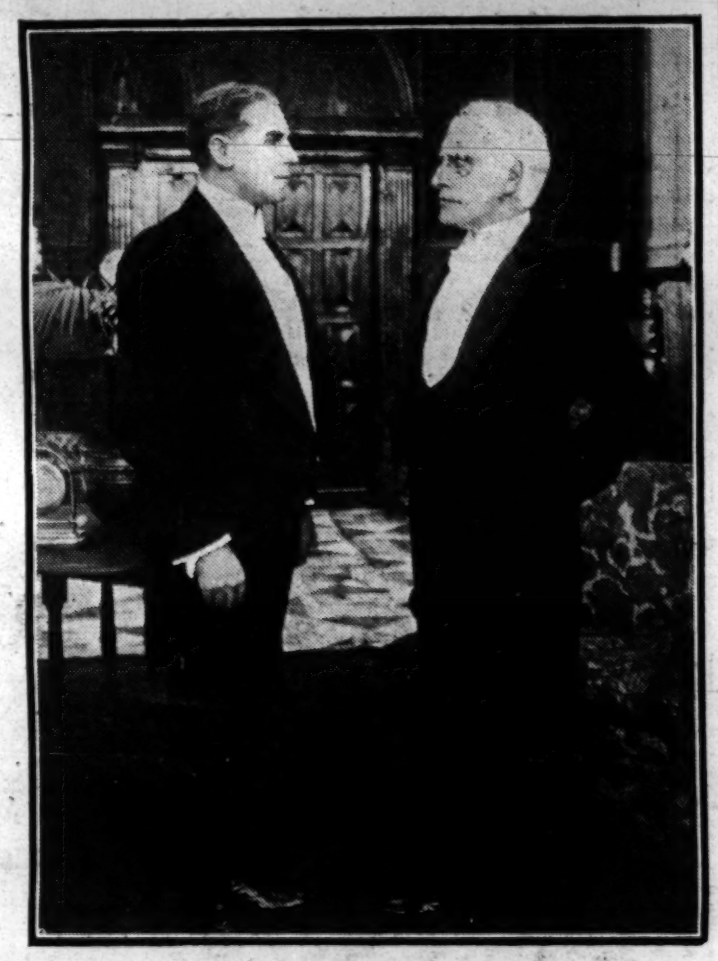
FORTHCOMING TRADE SHOWS.

LONDON.

The Splendid Folly (Walturdaw), New Gallery, 11.15, Dec. 3.
In Old Kentucky (Jury), Own Theatre, 10 and 3, Dec. 3.
Sacred Silence (Fox), Super, 11, Dec. 3.
Countess Sara (L.I.F.T.), Shaftesbury, 11, Dec. 3.
Where the West Begins (Astra), Super, 11.30, Dec. 4.
Her Purchase Price (Jury), Own Theatre, 10 and 3, Dec. 4.
The Joyous Liar (Gaumont), New Gallery, 11, Dec. 4.
Garden of Resurrection (Geo. Clark), West End, 11, Dec. 4.
Home, Sweet Home (Vitagraph), West End, 11, Dec. 5.
Her Purchase Price (Jury), Own Theatre, 10 and 3, Dec. 5.
Patricia Brent, Spinster (Phillips), Alhambra, 2.45, Dec. 5.
Habit of Happiness (West. Imp.), Shaftesbury, 11, Own Th., 2.30, Dec. 5.
The Illustrious Prince (Jury), Own Theatre, 10 and 3, Dec. 9.

BIRMINGHAM.

Fanatics and Old Hartwell's Club (West. Imp.), Scala, 11, Dec. 3.
For a Woman's Honour (Jury), Cinema Ex., 2.30, Dec. 3.
The Man Beneath (Walker), Cinema Ex., 12, Dec. 3.
Bare Fists (Gaumont), Own Theatre, 11 and 2.30, Dec. 3.
A Parisian Tigress (Dispatch), Deansgate P.H., 11, Dec. 3.
Open Market (Palatine), Own Theatre, 11, Dec. 3.
The Answer and Paying His Debt (West. Imp.), Own Theatre, 11 and 2.30, Dec. 4.
Countess Sara (L.I.F.T.), Deansgate P.H., 11, Dec. 4.
Bondage of Barbara (Stoll), Own Theatre, 11 and 3, Dec. 5.
Sequel (Urban), Market-street P.H., 11.15, Dec. 5.
The Answer and Paying His Debt (West. Imp.), Own Theatre, 11 and 2.30, Dec. 5.
A Parisian Tigress (Dispatch), Own Theatre, 11 and 2.30, Dec. 5.
The Best Man (Fuller), Deansgate P.H., 11, Dec. 5.
False Gods (Jury), Picture House, 11, Dec. 9.
Cry of the Weak (Granger), Deansgate, 11.15, Dec. 9.
Fanatics and Old Hartwell's Club (West. Imp.), Deansgate P.H., 11 and 2.30, Dec. 9 and 12; 11, Dec. 11.



A SCENE FROM "WITH EDGED TOOLS."
Mr. Edward Vincent (right) and Mr. Charles Sparrow.

The Bond Between (Ideal), New-street P.H., 11, Dec. 4.
Who Has the Best Time? (L.I.F.T.), Futurist, 11, Dec. 4.
Thirty a Week (Stoll), Futurist, Dec. 5.
Hay Foot, Straw Foot and A Sporting Chance (F.-Lasky), Scala, 11, Dec. 5.
In Old Kentucky (Jury), Own Theatre, 2.30, Dec. 5.
The Call of Her People (Jury), Own Theatre, 2.30, Dec. 9.
Habit of Happiness (West. Imp.), Scala, 11, Dec. 10.

GLASGOW.

The Great Gamble (Pathé), King's Hall, 11, Dec. 3.
Cry of the Weak (Granger), Cranston's, 11, Dec. 3.
Odds Against Her (Jury), Own Theatre, 2.30, Dec. 3.
The Joyous Liar (Gaumont), Own Theatre, 11 and 2.30, Dec. 3.
Sequel (Albion), La Scala, 11, Dec. 3.
Lass o' the Looms (Butcher), City P.H., 11, Dec. 5.
Dangerous Waters (Jury), Own Theatre, 2.30, Dec. 5.
The Diplomats (L.I.F.T.), Cranston's, 11, Dec. 5.
Woman Who Lied and Boss of the Lazy Y. (West. Imp.), 162, Trongate, 2.30, Dec. 5.
An Alien (West. Imp.), Own Theatre, 11 and 2.30, Dec. 5.
Red Head (Argosy), Own Theatre, 11 and 2.30, Dec. 5.

LIVERPOOL.

The Beachcomber (Phillips), Cinema Ex., 11, Dec. 3.
The Answer and Paying His Debt (West. Imp.), City P.H., 11, Dec. 3.
The Best Man (Fuller), Palais de Luxe, 11, Dec. 3.
Hay-Foot, Straw Foot, and A Sporting Chance (F.-Lasky), Scala, 11, Dec. 4.
False Gods (Jury), Picture House, 11, Dec. 4.
A Parisian Tigress (Metro), Picture House, 11, Dec. 5.
The Bat (Gaumont), Scala, 11, Dec. 5.
The Bat (Gaumont), Own Theatre, 2.30, Dec. 5.
Countess Sara (L.I.F.T.), Provincial P.H., 11, Dec. 5.
The Beetle (Jury), Kinema Ex., 2.30, Dec. 9.
Fanatics and Old Hartwell's Club (West. Imp.), City P.H., 11, Dec. 10.

MANCHESTER.

A Veiled Adventurer (Walturdaw), Cinema Ex., 11, Dec. 3.

INSTRUCTIONAL FILMS THAT ENTERTAIN.

The initial screening of the first series of educational films produced by British Instructional Films, Ltd., was given at the Court Cinema on Friday, the 21st ult. The programme comprised six very entertaining educationa's. The first picture, "The Evolution of a Caddis Fly," an interesting subject, depicts the life-history of this handsome fly, which lives a goodly portion of its existence under the water. The photgraphy was remarkably sharp. Nothing finer has ever been seen on the screen than the pictorial record of a 70 miles trip along the Thames from Oxford to Windsor. Many of the scenes were absolutely stereoscopic, and the moonlight effects exceedingly beautiful. The film which showed the moon in its phases was in itself a revelation even to the most ardent scientists present. Such a fascinating treatment of a scientific subject as is to be found in this picture makes it one the educational value of which cannot be over-estimated.

The film tour of "Hampton Court," which followed, graphically illustrated every historical detail of this one-time Royal demesne, and will assuredly be appreciated in every corner of the globe where Englishmen are found. "A Wanderer in London" marks a new epoch in the history of scenic productions. To the attractiveness of glimpses of many little known sylvan beauty spots to be found in the very heart of the metropolis has been added a theme part of the interest of which lies in its very simplicity, but which by reason of its novelty makes the subject peculiarly entertaining.

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IN AID OF BART.'S.

GEORGE ROBEY'S CONCERT.

Mr. George Robey's auction and concert at the Coliseum on Sunday afternoon in aid of St. Bartholomew's Hospital realised nearly £5,000. In a few remarks before Mr. Robey's auction sale, Mr. A. F. Shepherd, the Hon. Appeal Director, mentioned that centuries ago Ray Hare, the founder of the hospital, was also known as the King's jester, and it was most appropriate that that gentleman of ready wit and pleasing personality, Mr. George Robey, should succeed in the good work. He said that though delighted as they all were that Mr. Robey could add "C.B.E." to his name, he thought he was entitled also to add "Bart's." now as well. Mr. Robey, who was greeted by the huge audience rising to sing "For He's a Jolly Good Fellow," soon got to business, the figure of "A warrior carrying a wounded youth from the Battlefield," sculptured in bronze by Sir Hamo Thornycroft, R.A., and presented by him to the fund, finally realising over £350. There was some spirited bidding for the programme cover design, and a robe presented by Peter Robinson, Ltd., whilst "Billy," the small Shetland pony, which Mr. Robey himself bid heavily for, fetched £220. "Barts." and "Guys'" Teddy bear mascots brought in over £100. Altogether the auction sale realized £815.

Then Mr. Robey appealed for the shilling subscription fund for the Middlesex Hospital, the list being headed by 100 shillings from Sir Oswald Stoll, and £250 was finally realised. Among the contributors of 100 shillings were Fred Ailandale, the Coliseum Orchestra, and "Guys" and "Barts."

There was an excellent programme. Mr. Mathew Newton's fine tenor voice was heard in two numbers, and Tom Howell sang excellently "Hats Off to the Stoker" and "Cos I Were Shy." Gwen Alban and Eric Ross with a piano (that also does duty as a "motor") were very smart, and Hubert Leslie, who opened the programme in "Chalks and Chortles," drew a couple of clever sketches. "On With the Motley" was finely sung by Mr. Joseph Cheetham, and Mr. Rupert Hazell, with some amusing impromptu anecdotes and music, was in great form. The Gresham Singers had a hearty reception for their rendering of "Hush Thee My Baby" and "Lazily Drowsily"; and Norah Blaney and Gwen Farrar, in a little music and ragtime burlesque, were both clever and humorous. Mario Lorenzo, the famous harpist, contributed selections, and Horace Somerville, a well-executed pianoforte solo. Mr. Will Blanche's banjo solos were also much appreciated, and the Australian Imperial Forces H.Q. Band, under Bandmaster W. O. Copp, gave two selections. Marie Nordstrom, in "Let's Pretend," "Hats," and two other numbers, was very popular, as also was Mr. Edmund Gwenn, in a new monologue, written specially for the concert by Rupert Hazell, with music by Frederick Chappelle, entitled, "The Little V.A.D. Girl at St. Barts." Mr. Henry Ainley recited Mr. Alfred Noyes' "England" beautifully, and Mrs. Langtry gave Harold Begbie's "Verdun," and as an encore "Not in the Play." Fred Ailandale's two numbers were very funny, and Mr. George Robey himself closed the programme with "No! No! No!" and "I Stopped, I Looked, and I Listened." Mr. Alfred Dove presided over the London Coliseum orchestra, and Mr. David Richards was "at the piano."

Mr. Robey mentioned that Sir Oswald Stoll was bearing all the staff expenses, so that the money realised would go to "Barts." without deduction.

NEW ACTS OF THE WEEK.

MATA BIRKE.

Mata Birke made her first appearance in the Metropolis at the Willesden Hippodrome on Monday, as a French-Canadian comedienne, and she should soon win first place. Her songs in both French and English were interpreted with a whimsical charm that won all hearts, and she danced with exceeding daintiness. Smart, fresh, and bright in all her work, Miss Birke is a distinct acquisition to the variety stage.

Mr. Harry Lucas, the popular manager of the Coatbridge Empire Theatre, is shortly returning to duty again, after an indisposition lasting for several weeks.

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MAD HORSE.
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These calls are communicated by the management for the convenience of Artistes without prejudice.

CALLS FOR MONDAY, DECEMBER 8, 1919.

No Deputies will be accepted at Rehearsals. Any Artistes absenting themselves will be liable to have their contracts cancelled.

THE LONDON HIPPODROME.
Rehearsal at 11 a.m. for:—
"Joy-Bells."

EMPIRE, FINSBURY PARK.
Rehearsal at 1 p.m. for:—
Jay Laurier, Duncan and Godfrey, O'Gorman Brothers, Jen Latona, Alfredo, Benn and Cornell, De Busse, Duncan's Collies.

EMPIRE, NEW CROSS.
Rehearsal at 1 p.m. for:—
Albert de Courville's "Tip-Top."

EMPIRE, STRATFORD.
Rehearsal at 1 p.m. for:—
May Moore Duprez, Osborne and Perryer, Lake and Barrasford, Spessell Bros. and Mack, George Schreck, Willie Rolls, Tom E. Hughes.

ALEXANDRA THEATRE, STOKE NEWINGTON.

EMPIRE, CARDIFF.
Rehearsal at 1 p.m. for:—
Wilson Hallett, Joe O'Gorman, Daly and Healy, Frank Whitman, Ed. J. Baisden, Caron Troupe, Beckett v. Carpentier Fight Film.

EMPIRE, SWANSEA.
Rehearsal at 2 p.m. for:—
Coram, Sammy Shields, Sisters O'Hara, Harry Hemsley, Jack Craig, The Violas, Les Latour.

EMPIRE, NEWPORT.
Rehearsal at 1 p.m. for:—
Harry Tate and Company, Stanley Deane, Violet Gwynne, Maher and Langford, Harry Atkinson, Fuji Family.

OLYMPIA, CARDIFF.
Rehearsal at 11 a.m. for Artists as booked.
Will Artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and that no Variety Agent has the Sole Bookings of the former Theatre?

EMPIRE, NOTTINGHAM.
Rehearsal at 1 p.m. for:—
Albert Whelan, Ten Loonies, Lucille Benstead, Fred Laurier, Arthur Ferriss, Susie Marney, Royal Bartle Quartette.

EMPIRE, GLASGOW.
Rehearsal at 11 a.m. for:—
Albert de Courville's "Joy-Bells."

COLISEUM, GLASGOW.
Rehearsal at 1 p.m. for:—
Manny and Roberts, Morny Cash, Les Trombetts, W. H. Brand, Les Nosellas, Harry Bedford, Fields and Doreen, Allan Mayne.

EMPIRE PALACE, BIRMINGHAM.
Rehearsal at 12.30 p.m. for:—
Gertie Gitana, Montford and May, Jock Neilson and Co. in "The Limit," Brinn, Chas, Norton, Horace Barnes, Renee and Godfrey.
(Matinee Monday, at 2.30.)

GRAND, BIRMINGHAM.
Rehearsal at 1 p.m. for:—
Max Darewski, Vernon Watson, Billy O'Connor, The Morrellys, Fox Benson and Co., Mooney and Holbein.

NEW PALACE, SUMMERHILL, BIRMINGHAM.
Rehearsal at 12 noon for:—
Pro Pella, Doris Mayo, Great Jaskoe.

EMPIRE PALACE, LIVERPOOL.
Rehearsal at 1 p.m. for:—
Albert de Courville's "Keep 'Em Alive."

OLYMPIA, LIVERPOOL.
Rehearsal at 1 p.m. for:—
Jack and Evelyn, Harry Ford, Holson and Bert, E. J. Moore, Paul Gordon, Zetta Mor, Beckett v. Carpentier Fight Film.

EMPIRE PALACE, LEEDS.
Rehearsal at 1 p.m. for:—
Fred Karno presents "Hustle," Meteor Trio, Doris Ashton, Lune and Shaw.

PALACE THEATRE, HULL.
Rehearsal at 1 p.m. for:—
Elgar Hudson Quintette, Hayman and Franklin, Mazuz and Mazette, Harry Shirley and May Ransome, Shawlene, Finlay Dunn, Fred Lamp.

EMPIRE PALACE, SHEFFIELD.
Rehearsal at 1 p.m. for:—
Percy Honri, Olga Morcelli, Sam Mayo, Gordon and Rica, Vera Caine, Bert Terrell, Harry Lavail and Sister.

ALHAMBRA, BRADFORD.
Rehearsal at 12.15 p.m. for:—
Dr. Henry Coward and His Famous Sheffield Choir, Harry Barclay, Mart and Pep, Maggie Benson, Alfred Leonard assisted by Adeline Valery, The Mogadors, Marcelle and Partner.

EMPIRE, NEWCASTLE-ON-TYNE.
Rehearsal at 1 p.m. for:—
Harry Day presents "Funbeams."

EMPIRE THEATRE, EDINBURGH.
Rehearsal at 1 p.m. for:—
George Mozart, R. A. Roberts, Four Swifts, De Alma, Den and Mark, Happy Tom Parker.

EMPIRE CINEMA, NEWCASTLE.
Picture entertainments.

KING'S THEATRE, SOUTHSEA.
Rehearsal at 1.30 p.m. for:—
Harry Day presents "Stunts."

EMPIRE, SUNDERLAND.
Rehearsal at 1 p.m. for:—
G. H. Elliott, Johnson Clark, Magini, Empire Three, Beaucaire and Butlers, Phil and Phlora, Emilie Hayes.
Artists are requested to bring Band Parts for full Orchestra, including Horns and Bassoon.
(Managing Director, Richard Thornton.)

EMPIRE PALACE, S. SHIELDS.
Rehearsal at 1 p.m. for:—
"Bobo," Jack and Tommy.
(Note.—South Shields bars Tynemouth.)
(Managing Director, Richard Thornton.)

EMPIRE, WEST HARTLEPOOL.
Rehearsal at 12 noon for:—
Poluski and Mott, Jay Whidden, Lawrence Wright Ensemble, Roy Mex, Colbert, Three Ernests, George D'Albert.
(Managing Director, Richard Thornton.)

EMPIRE, GATESHEAD.
Rehearsal at 12 noon for:—
Two Rascals, Jack and Emily, Les Bastiens, Cycling D'Ormondes, Horace Jones and Partner.
(Managing Director, Richard Thornton.)

GRAND THEATRE, NOTTINGHAM.
Rehearsal at 1 p.m. for:—
Company as booked.

Artistes' Business must be absolutely free from vulgarity.

Special provision has been made at each Theatre for the exhibition of loose Photographs. Artistes are invited to supply these to the Manager on reaching the Theatre, and they will be returned in good condition at the end of the week.

Scenery and Properties must be fire-proofed to approval of Local Authorities.

Applications for Engagements by Artistes or their Agents must be addressed to Head Office. State salaries required for (a) West End. (b) Suburban, (c) Large, and (d) Small Provincial Halls. A list of existing engagements must be enclosed. Artistes are requested to accredit only one Agent at the same time and to notify the Company immediately of any change of Agents.

Silence a polite negative.

Artistes desirous of submitting their Acts at private auditions should communicate with Head Office.

Matinées are held every Wednesday at the **Empire Theatre, South Shields,** at which new acts may be presented. Applications should be made to the Manager at the Theatre.

NOTE.—These Matinées are discontinued until further notice.

Engagements of Artistes are subject to cancellation if the following requirements are not observed:—

(1) Matter for bills and programmes, blocks, specimens of pictorials (if any) and a list of engagements with (a) in the case of singers, copies of the songs and patter, (b) in the case of sketch proprietors copies of the scripts as licensed and copies of the Lord Chamberlain's Licence, must be sent to Head Office three weeks at least before opening.
(2) Artistes must attend rehearsals, no deputies being accepted.
(3) **Press Matter and Photos.** Star Artistes, Feature, and Speciality Acts are requested to furnish the Press Publicity Department (Representative, Mr. Alfred Davies) with any interesting matter pertaining to their turn, with latest photos (non-copyright), for newspaper reproduction, three weeks before opening.

Important Notice to Artistes and Agents. When an Artiste or Act having previously played on the Moss' Empire Tour, is re-engaged for further dates, the contracts will be sent to the Agent who negotiated the last engagement, unless notice has been received from the Artiste that this is not desired.

Contracts and Orders. No contracts or orders for services or goods will be recognised unless upon an Official Form issued from Head Office and signed by the **Managing Director** or **Business Manager,** and the Company concerned may refuse payment for all services rendered or goods supplied except in accordance with this notice.

Invoices must be sent to the Theatre or Department to which goods are supplied, but monthly statements must be sent to Head Office.

The Company on whose behalf Contracts or Orders are signed is solely responsible for payment.

The Company will not hold itself responsible for loss or damage to Manuscripts, Songs, etc., submitted or sent to it for any purpose.

Mr. FRANK ALLEN, *Managing Director.*
Mr. A. P. DE COURVILLE, *Assistant to Managing Director and Booking Manager for the London Hippodrome.* } Can be seen by appointment Only.

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FAYRE FOUR, THE, SISTERS,
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P.A., 4, Speenham-rd., Stockwell, London.

MISS PATTI LOFTUS.
Dec. 1, Empire, Hackney.
Dec. 8, Empire, Chiswick.

MR. JACK PATTERSON.
Eccentric Change Juggler.
Dec. 1, Hammersmith. L.T.V.

ON THE ROAD.

[Will Managers kindly send in their Tour Lists for insertion in "On the Road" by Tuesday morning in each week?]

PLAYS.

Abbott, Ernest, Co.—Dec. 1, Hip., Nuneaton; 8, Vint's Pal., Llanelly.
Abraham Lincoln.—Dec. 1, P.O.W., Birmingham; 8, T.R., Manchester.
Arcadians.—Dec. 1, Borough, Stratford.
Arcadians (Moreton and Heath).—Dec. 1, Accrington.
Baby Mine.—Dec. 1, Westcliff.
Baynton, Henry, Shakespearean Co.—Dec. 1, Aldershot; 8, Sheerness.
Be Careful, Baby.—Dec. 1, New, Salisbury.
Belle of New York.—Dec. 1, Artillery, Woolwich.
Betty (Geo. Edwardes' North Co.).—Dec. 1, Royal, Nottingham.
Betty (Geo. Edwardes South Co.).—Dec. 1, New, Oxford.
Betty (Macdonald & Young Co.).—Dec. 1, Ipswich.
Betty at Bay.—Dec. 1, P.O.W., Barnsley; 8, O.H., Perth.
Billeted.—Dec. 1, T.R., Birkenhead; 8, O.H., Leicester.
Blindness of Virtue. Dec. 1, T.R., Scarborough.
Boy, The.—Dec. 1, Croydon.
Brewster's Millions.—Dec. 1, Hip., Golders Green; 8, Borough, Stratford.
Cash on Delivery.—Dec. 1, Royalty, Chester; 8, T.R., Norwich.
Chinese Puzzle.—Dec. 1, H.M.T., Aberdeen; 8, M.H., Inverness.
Chu Chin Chow.—Dec. 1, Grand, Leeds; 8, Grand, Leeds.
Chu Chin Chow (Red).—Dec. 1, T.R., Exeter; 8, New, Oxford.
Compton Comedy Co.—Dec. 1, Opera House, Southport.
Curse of the Black Pearl.—Dec. 1, T.R., Leeds; 8, Grand, Mansfield.
Custody of the Child.—Dec. 8, Pal., Weston-s.-Mare.
Daddums.—Dec. 1, Grand, Derby; 8, Shakespeare, Liverpool.
Daddy Long-Legs.—Dec. 1, E., Rotherham; 8, Grand, Wolverhampton.
Disgraced.—Dec. 1, Hip., Maidenhead; 8, Coliseum, Shoreham.
Dobell, W. L. Rep. Co.—Dec. 1, City Hall, Armagh; 4, Town Hall, Portadown; 8, Court House, Dungannon.
Double Event.—Dec. 8, T.R., Glasgow.
D'Oyly Carte Opera Co.—Dec. 1, Grand, Accrington; 8, Grand, Oldham.
Fair and Warmer (A. Butt's Co.).—Dec. 1, O.H., Middlesbrough; 8, T.R., Nottingham.
Fair and Warmer (Macdonald & Young).—Dec. 1, Kettering, Leamington.
Female Hun.—Dec. 1, Lyc., Newport; 8, Grand, Swansea.
Five Nights.—Dec. 1, T.R., Bury; 8, T.R., Dewsbury.
Freedom of the Seas (T. C. Dagnall's Co.).—Dec. 1, Grand, Swansea; 8, Royal, Bournemouth.
Freedom of the Seas (Brasher).—Dec. 1, T.R., Bath; 8, New, Salisbury.
Full Steam Ahead.—Dec. 1, Hip., Dover; 8, Hip., Dover.
General Post.—Dec. 1, King's T., Greenock; 8, T.R., Aldershot.
Gerard (Rex) Co.—Dec. 1, Pal. Pier, Brighton.
Girl from Ciro's.—Dec. 1, Royal, Bolton; 8, Tivoli, New Brighton.
Going Up (Alfred Butt's Co.). — Dec. 1, T.R., Newcastle; 8, Grand, Hull.
Going Up (Macdonald & Young).—Dec. 1, Dudley.
Grumpy.—Dec. 1, Grantham.
Heart of a Thief.—Dec. 8, O.H., Coventry.
Hero Hathaway & V. A. Baron Rep. Co.—Dec. 1, Hip., Batley; 8, O.H., Scarborough.
High Jinks.—Dec. 1, Guildford.
Hill-Mitchelson, E., Co. (stock company).—T.R., Leicester.
House of Peril.—Dec. 1, Garr., Bulford; 8, Garr., Tidworth.
Ignorance.—Dec. 1, Barnsley; 8, Wakefield.
Irish Players.—Dec. 1, Newcastle West (2), Roscrea (4); 8, Nenagh (3), Portarlington (2), Carlow (3).
Jeffersons.—Dec. 1, Grand, West Hartlepool; 8, Metropole, Bootle.
King of the Air.—Dec. 1, Olympia, Shoreditch.
La Poupée.—Dec. 1, T.R., Barnsley; 8, Pal., Manchester.
Lass of Dingley Moor.—Dec. 1, Spalding (3), Boston (3); 8, O.H., Kidderminster.
Laurence and West Symes Co.—Dec. 1, T.R., Yarmouth; 8, Harrogate.
Law Divine.—Dec. 1, Pal., Ramsgate.
Lilac Domino (A. Butt).—Dec. 1, Lyceum, Edinburgh; 8, T.R., Newcastle.
Lilac Domino (Macdonald & Young).—Dec. 1, Cambridge.
Lodge, Percy, Rep. Co.—Dec. 1, T.R., York.
Luck of the Navy (Midland Co.).—Dec. 1, O.H., Dunfermline; 8, T.R., Lincoln.
Luck of the Navy (South).—Dec. 1, Wolverhampton; 8, Richmond.
Maid of the East.—Dec. 1, Grand, Hull.
Maid of the Mountains (Geo. Edwardes' North Co.).—Dec. 1, T.R., Birmingham.
Maid of the Mountains (Geo. Edwardes' South Co.).—Dec. 1, T.R., Bradford.
Maid of the Mountains (Macdonald & Young).—Dec. 1, St. Helens.
Maid of the South.—Dec. 1, Liverpool; 8, Burnley.
Mill Girl's Wedding.—Dec. 1, Spalding (3), Shodfriars' Hall, Boston (3); 8, O.H., Kidderminster.
Monty's Flapper.—Dec. 1, Garr., Blackdown.
My Aunt from New York.—Dec. 1, Spalding (3), Boston (3); 8, O.H., Kidderminster.
My Old Dutch.—Dec. 1, Brixton T., S.W.; 8, Brixton T., S.W.
Naughty Wife.—Dec. 1, Grand, Blackpool; 8, Empire, Preston.
Nobody's Boy.—Dec. 1, T.R., Plymouth; 8, T.R., Portsmouth.
Nothing But the Truth (South).—Dec. 1, Borough T., Abergavenny (3), Kemble T., Hereford (3); 8, Pal., Redditch.
Nothing But the Truth (No. 1).—Dec. 1, Shakespeare, Liverpool; 8, Wimbledon T., S.W.
Nurse Benson.—Dec. 1, W.G., New Brighton; 8, Grand, Luton.
Oh, Joy! (Malone Co.).—Dec. 1, Windsor.
Oh, Joy! (A Co.).—Dec. 1, Royal Court, Warrington.
O'Mara Opera Co.—Dec. 1, Grimsby.
One Law for Both.—Dec. 1, Hippo., Eastbourne; 8, Pav., Weymouth.
Pen o' My Heart (A. Butt).—Dec. 1, Prince's, Manchester.
Pen o' My Heart (Ralland & Cameron).—Dec. 1, Colne; 8, Ulverstone (3), Clitheroe (3).
Private Secretary.—Dec. 1, O.H., Cork; 8, Gaiety, Dublin.
Purple Mask (Mathoson Lang Co.).—Dec. 1, New, Cardiff; 8, P.O.W., Birmingham.
Purple Mask (King and Clark).—Dec. 1, O.H., Cheltenham; 8, Lyc., Newport.
Pygmalion.—Dec. 1, T.R., Inverness; 8, King's, Greenock.
Quaker Girl.—Dec. 1, Pav., Weymouth; 8, Pal., Westcliff.
Remnant.—Dec. 1, Westcliff.
Ridding Opera Co.—Dec. 1, Pav., Ayr; 8, Alhambra, Stirling.
Right to Live.—Dec. 1, Elephant and Castle, S.E.
Rosary.—Dec. 1, T.R., Watford; 8, E., Galway.
Roses of Picardy.—Dec. 1, Aquarium, Yarmouth; 8, Marina, Lowestoft.
Sally in Society.—Dec. 1, Hip., Huddersfield; 8, Grand, Halifax.
Scandal (South Co.).—Dec. 1, O.H., Northampton; 8, County, Reading.
Secret Service Girl.—Dec. 8, Hip., Woolwich.
Seven Days' Leave (North).—Dec. 1, Olympia, Liverpool.
Shanghai.—Dec. 1, Coventry.
Sign of the Cross.—Dec. 1, Pleas. Gdns., Folkestone; 8, Pal., Ramsgate.
Soiled (N.).—Dec. 1, H., Wednesbury; 8, H., Bilston.
Soiled (S.).—Dec. 8, Pal., Newcastle.
Soldier Boy (Macdonald & Young).—Dec. 1, Empire, Preston.
Sweethearts and Wives. — Dec. 1, New, Crewe; 8, T.R., Leamington.
Tails Up.—Dec. 1, Wimbledon.
Temporary Gentleman. — Dec. 1, Grand, Croydon; 8, L. T., Ipswich.
Tiger's Cub.—Dec. 1, O.H., Kidderminster (3), County, St. Albans (3); 8, Princesses, Crayford.
Toto. — Dec. 1, Emp., Swindon; 8, T.R., Plymouth.
Uncle Sam.—Dec. 1, Derby.
Wagner & Scarden Rep. Co.—Dec. 1, Hip., Maidenhead; 8, Col., Shoreham.
Warning to Mothers.—Dec. 1, Grand, Halifax; 8, Hip., Farnworth.
Woman's Victory.—Dec. 1, T.R., Spalding (3), Boston (3); 8, O.H., Kidderminster.
Yellow Ticket.—Dec. 1, T.R., Manchester; 8, Lyc., Sheffield.

REVUES.

Apple Blossoms.—Dec. 1, T.R., Smethwick; 8, T.R., Aston.
As You Were.—Dec. 1, G., Chatham; 8, King's, Hammersmith.
Buzz Along.—Dec. 1, Inverness; 8, Alexandria.
By Jingo.—Dec. 1, Pav., Wombwell; 8, Alex., Pontefract.
Certainly Not.—Dec. 1, New, Pontypridd; 8, Gem, Maesteg.
Ching Ching.—Dec. 1, Garrick, Edinburgh; 8, Palace, Turriff, N.B.
Eastern Nights.—Dec. 8, Pal., Maidstone.
Funbeams.—Dec. 1, Emp., Liverpool; 8, Emp., Newcastle.
Ginger.—Dec. 1, Hip., Nuneaton; 8, Emp., Smethwick.
Heads or Tails.—Dec. 1, Hip., Rochdale; 8, Hip., Norwich.
Homeward Bound.—Dec. 1, Hip., Leigh; 8, H.M.T., Walsall.
Hullo! Baby.—Dec. 1, Stourbridge.
Hustle!—Dec. 1, Alhambra, Bradford; 8, Emp., Leeds.
It's the Business.—Dec. 1, Olympia, Merton; 8, Royal, Middlesbro'.
It's Topping.—Dec. 1, Hip., Colchester.
Joy Days!—Dec 1, Todmorden; 8, Hip., Bolton.
Lads of the Village.—Dec. 1, Llanelly; 8, Pontypridd.
Mumming Birds.—Dec. 1, Empire, Croydon; 8, Palladium, London.
Na-Poo.—Dec. 8, King's Lynn.
Nights of Gladness.—Dec. 1, Hip., Sheerness; 8, G., Gravesend.
Odds On.—Dec. 1, Pal., Grimsby; 8, Pal., Doncaster.
Oh, Betsy. — Dec. 1, Alex., Widnes; 8, Queen's, Leeds.
Oh, I.—Dec. 1, Alh., Barnsley; 8, Hip., Chesterfield.
Redheads.—Dec. 1, Hip., Margate; 8, T.R., Wolverhampton.
Sky High.—Dec. 1, Queen's, Poplar; 8, Col., Portsmouth.
Toodle-oo!—Dec. 1, New, Thirsk; 8, Hip., Cannock.
What a Lad.—Dec. 1, Eden T., Bishop Auckland; 8, T.R., West Stanley.
What a Lark.—Dec. 1, T.R., Jarrow-on-Tyne.
What Next.—Dec. 1, Grand, Mansfield; 8, Emp., Middlesbro'.

"THE ERA" LETTER BOX.

Alden, Mr. Bob
Anderton & Rowlands, Messrs.
Armand, Mr.
Ashe, Miss Nora
Ashe, Mr. A.
Ashwell, Miss Lena
Atroy, Mr. James
Baker, Madam N.
Bannerman, Miss M.
Barker, Mr. Granville
Barr, Miss Ida
Barrington Mr. Rutland
Bartlett, Mr. Hubert
Beaumont, Miss Lilian
Beck, Mr. Fred
Belmore, Miss D.
Belmore, Miss Susie
Belmore, Mr. Harry
Benyon, Miss Nancy.
Bernard, Mr. M.
Berry, Mr. J.
Berzac, Mr. Cliff
Black, Miss M.
Blair, Miss Ida
Blanche, Miss M.
Bottomly, Mr. R. M.
Bostock, Mr. Chas.
Boucicault, Mr. Dion
Brandon, Miss Kate
Brewster, Miss E.
Briar, Miss Peggy
Brinn, Monsieur Milo
Brooklyn, Mr. T.
Bruce, Mr. E. G. F.
Bruyne, Mr. Harry
Buckley, Miss Ina
Burnett, Miss Rosie
Caddick, Mr. J.
Calthorp, Mr. D.
Calvert, Mr. James
Campbell, Mr. Patrick
Caper, Mr. T. Treby
Carr, Mr. G.
Carton, Mr. Ormond
Cecil, Miss Louise
Cecil, Mr. J. J.
Clifton, Miss D.
Cole, Mr. Lionel
Collard, Mr. Avalon
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Elworthy, Mr. W. T.
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Gill, Mr. and Mrs. I.
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Milward, Mr. J.
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Missourie, Mr. H.
Montague, Mr. N.
Morgan, Mr. T. F.
Murray, Miss
Nelson, Mr. Phil
Newman, Miss Zoe
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Nicholson, Mr. C. I.
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Wingfield, Mr. Conway
Wingfield, Miss V.
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IN MEMORIAM INSCRIPTIONS.

"Verses to the Fallen," by T. Geoffrey W. Henslow, M.A. (published by the Success Publishing Co., Ltd.), consists chiefly of inscriptions for cenotaphs, the majority of these consisting of two or four lines. The verses express the right feeling, and appear to be quite suited for the object which the author had in mind in their composition—a brief tribute to the memory of those who fought and died in the great war. Mr. Henslow also ventures upon a couple of sonnets, entitled respectively "The Dream" and "Colour." They both have reference to the war, and their poetic qualities seem to indicate that the author is capable of a more ambitious effort than this modest volume of verse.

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—*Tempest, Act ii, Scene ii.*

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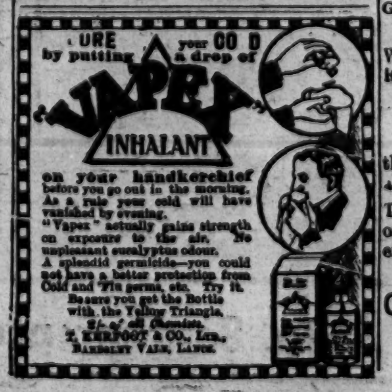
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ERNEST ROMA

HIPPO., ASTON

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"Tomorrow will be Friday"

By Fred Patterson

This, EMP., WEST HARTLEPOOL Agent, WALTER BENTLEY.

PETER META

DONALD and CARSON

"THE STABLE BOY." "Doing Very Well, Thank You."

ON TOUR

P.A., 78, THE LAWNS, SHEPHERD'S BUSH. Agent, GEO. BARCLAY.

HINSLE

THE NOVELTY COMEDY ILLUSIONIST Assisted by GERTIE REE

This Week, HIPPO., BELFAST. Next, T.R., DUBLIN

KENNA BROS.,

THE FUNNY AIRMEN.

Back in England shortly. All Coms., c/o The "Era."

Howard FLYNN and Elsye HAYNSON

The Celebrated Composer-Pianist. The Little Lady with the Big Voice.

In Original Song Creations featuring Famous Melodies.

Next Week, PALACE, TOTTENHAM

P.A., 96, GRAY'S INN ROAD, W.C.

IF WE DO IT, IT'S ORIGINAL

DALY & HEALY

2 Sons of Respectable Parents

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The Greatest Juvenile Dancers, and British, too!

This, PALLADIUM SOUTHPORT Next, BIRMINGHAM GEO. BARCLAY.

MAUDE ASTON

IN "SQUIBS."

HIPPO., ILFORD

THE

MICHAELOFF TRIO

This Week, Dec. 1, PALACE, LINCOLN

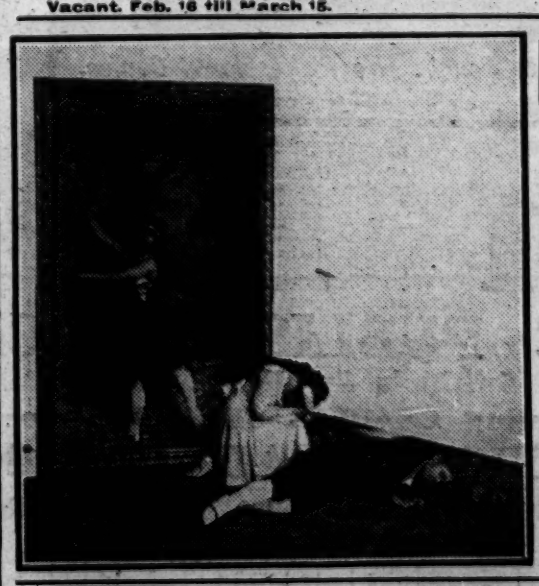
Xmas and New Year's Week booked for Panto. by NAT DAY, Esq.

FIELDS & DOREEN

The Artistic Dancing Couple.

This Week, EMPIRE, GATESHEAD. Next, EMPIRE, GLASGOW

Vacant, Feb. 16 till March 15. No Sole Agent.



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PRESENTS

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Photo by BASIL.

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This Week, KING'S THEATRE, LONGSIGHT. Next, PAVILION THEATRE, LIVERPOOL

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Address all communications to the Managing Director.

CALLS FOR DECEMBER 8, 1919.

THE LONDON COLISEUM.

Rehearsal at 10 a.m. for:—

Mme. Haru Onuki, Little Tich, Beatie and Babs, Miss May Palfrey's Co. in "Stopping the Breach," Mabel Mann, Penrose and Whitlock, Syncopated Orchestra, Fred Stanford, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)

Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for:—
The Artos, Fred Milner, Yvonne Granville, "A Sister to Assist 'Er," The Merrills, David Poole, Bioscope.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for:—
Ida Wise, George Calver, Peter Bernard, Cruikshank, Tex McLeod, Frank and Vesta, Ernest Krake and Co., Bioscope.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for:—
Patti Loftus, Fox and Rose, Mutt and Jeff, Jack Lane, Amy Evans, The Buchanans, Bioscope.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for:—
Soole Bros. and Du-Mai, Mary Leighton, Ernest Shand, Edna Maude, Woolmer Young, Bioscope.

CHATHAM EMPIRE.
Rehearsal at 2.30 p.m. for:—
Dolly Elsworthy, Ferguson and Mack, Gaby Revette, Herbert La Martine, Hayman and Lowe, Bioscope.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for:—
Otorasan Syd Sydney, "Misery and Co." Southwood, Adam Tomlinson, Bandmaster Morris, Bioscope.

BEDMINSTER HIPPO.
Pictures and Varieties.

THE LEICESTER PALACE.
Rehearsal at 12 noon for:—
Tom E. Hood, Will Tyler, Miles-Stavordale Quintette, Hiawatha and Minnehaha, Sinclaris and Dalva, Three Van Damsses, Bioscope.

THE ARDWICK EMPIRE.
Rehearsal at 12.30 p.m. for:—
Frank Le Dent, Broughton and Creedon, McNaughtons, Jock McKay, Austin Rudd, Cornalla and Eadie, Bioscope.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for:—
Sandy Powell, Taylor and Summers, Femina Quartette, Veronica Brady, Bio.
(Matinees Monday and Tuesday.)

PICTURE HOUSE, CHATHAM

FLORAL HALL, LEICESTER.

And in association with the above—

THE ALHAMBRA, LONDON, W.C.
Oscar Asche's Revue "Eastward Ho!"

NOTE.—Artistes engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

Arrangements for additional Theatres include—

FULHAM HIPPODROME.

The distance as the crow flies between the Finsbury Park Empire and the Wood Green Empire, measured on the Ordnance Survey Map, is 2 miles 60 yards.—Edward Stanford.

14 BAND PARTS REQUIRED for all Theatres except The London Coliseum which requires at least 22, including 4 first Violin Parts, 2 second Violin Parts, separate Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required).

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artistes three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artistes.

ARTISTES' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Mr. Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the above Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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General Administrative Offices:

25, Charing Cross Road, W.C.

Telephone Nos., Gerrard 5554 and 2619.

Calls for Monday, Dec. 8, 1919.

LONDON PAVILION.
Rehearsal at 11.30.
C. B. Cochran's Production "Afgar."

OXFORD.
Rehearsal at 12.
C. B. Cochran's Production "Maggie."

METROPOLITAN
Rehearsal at 11.15.
Dan Rolyat.
Charles Hutchins presents "The Q's."
Manuel Vega. Ida Barr. Doc Campbell.
Crasey Hicks and Pass. Rosie Jaxon.
Bertini and Asche. Bioscope.

CHELSEA
Rehearsal at 12.
Bert Gilbert presents "A Dark White Horse."
Ilott Quartette, Terry's Juvenilles. Yelson Trio.
Fenner and Roberts. Two Boyds. Chas. Rich.
Henri Merton. Violet Carmen. Bioscope.

EUSTON.
Rehearsal at 12.
Harry Burns presents
"Syncopated School-days."
Charles Hanbury and Johnny Schofield in "His Last Night Out."
The Kavanaghs. Marie Kendall.
Charles Grantley. Jim and Kit O'More.
Two Casinos. Frank H. Fox. Bioscope.

WATFORD PALACE.
Rehearsal at 1.
Harry Slingsby and Walter Paskin present "Oh, Laugh."

SOUTH LONDON.
Rehearsal at 12.
Will Garland presents "All Black."
Dumorski. Alpho. Ida Long.
Gaye Gordon. Bioscope.

EAST HAM
Rehearsal at 12.
Leo Stormont and Co. in "The Doctor's Duel."
Elsie Southgate Seven Hamamuras.
Oriental Trio. Gus Harris. Frank O'Dell.
The Hadens. May and Francis.
Jack Warman. Bioscope.

TOTTENHAM.
Rehearsal at 12.
Kirkby and Hudson.
M. E. Fitzgerald and His Club Juggling Girls.
Flora Cromer. Fred Land.
Flynn and Haynson. Five Bombays.
Bert Lloyd and Co. in "The Get-Away."
Allan Hanbury. La Belle Nello. Bioscope.

EMPRESS, BRIXTON
Rehearsal at 12.
Berthe Pertina and Roberti. Daimler & Eadie.
Great Wieland. Violet Levy. The Stellios.
Charles Stevens. Eddy Reed. Bioscope.

WALTHAMSTOW PALACE.
Rehearsal at 1.
Victoria Monks. The Three Piccadillians.
The Jovers.
Mrs. Bert Gilbert presents "Half a Day Off."
Fitzgerald's Club Juggling Girls.
Hilda Mostyn. Edgar Curtis.
Earl Norman. Bioscope.

These Calls are communicated by the Management for the information of Artistes without prejudice.

Bill matter to be sent direct to each hall three weeks prior to date of opening.

My Boyhood Days.

PAUL GORDON

A NEW KIND OF WIRE WALKER.

COLISEUM, GLASGOW

Booked by Percy Riess, N.V.A.

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Wonderful Songs for Pantomime—

CAN YOU TAME WILD WIMMEN?

AND

NOW THAT THE WAR IS OVER,

SUNG BY

ALBERT WHELAN.

Other Great Darewski Pantomime Songs:

IF YOU COULD CARE. WHO KILLED POOR PUSSYFOOT?
EVERYTHING IS PEACHES DOWN IN GEORGIA.
I'M SORRY I MADE YOU CRY. IN THE LAND OF BEGINNING AGAIN.
WHAT DO YOU MEAN BY LOVING SOMEBODY ELSE?
NOW YOU'VE COME BACK TO ME. OLD-FASHIONED SWEETHEART.
EVERYTHING IS BONNY UP IN SCOTLAND.
WHERE DO FLIES GO IN THE WINTERTIME? BY THE CAMP FIRE.
THTOP YOUR THTUTTERING. THAMMY. JOHNNY'S IN TOWN.
IN A QUAINT OLD NORMANDY TOWN. CHILDHOOD WILDHOOD DAYS.
WHERE DID YOU FIND THE LADY? WHAT COULD BE SWEETER?

TEN LITTLE PUSSYFEET.
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HEARTACHES.

Send 1/6 for Special Selection from the above Songs.

NEW SONGS.

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YOU CAN COME BACK TO ME.
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KIDNAP ME.
CHONG.
L'IL LIZA JANE.

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English Representative of LEO FIEST, Inc., the famous AMERICAN House. Australian Representative: FRANK ALBERT, Sydney.

London: Printed for the Proprietors of "The Era," 35, Wellington-street, Strand, W.C., by Messrs. Love & Malcomson, Ltd., at Dane-street High Holborn, W.C. 1 Wednesday, December 3, 1919.